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T. MACCI PLAVTI
CAPTIVI

WITH INTRODUCTION AND NOTES

BY

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PREFACE

THIS little book, written a generation ago, for beginners and by a beginner, has had so much (unmerited) success, that it seems worth while to re-write it and bring it up to date; for the 'Captivi' is a play which, more than any other of Plautus, may suitably be put into a schoolboy's hands. Since schoolmasters usually find the Plautus-lecture the best opportunity for teaching the etymology and structure of Latin words, the numerous notes on this subject have been retained. But, after all, 'the play's the thing', and this new edition's chief aim is to enable the novice, plodding a weary way through the translation; to appreciate the apt diction, the jovial humour, even the lively rhythm of this King of Comedy. If my readers get as much fun out of the play as I do, then I have not failed.

W. M. LINDSAY.

St. Andrews University, 1920.

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INTRODUCTION

I. THE PLAY

THE 'Captivi', called by Lessing 'the best comedy ever put on the stage', is unlike most other Plautine Comedies in its serious tone. Its subject is the faithful attachment of a slave to his master, without any of the love intrigues of young spend-thrifts, or schemes to wring money out of miserly fathers which form the staple plot of a Latin Comedy. It has no women's parts, and not even a mention of women from first to last. The plot is briefly this.

Hegio, a wealthy Aetolian, has just lost his elder son, Philopolemus, who has been taken prisoner by the Eleans, then at war with the Aetolians. To procure his son's release he buys an Elean captive officer, Philocrates, along with his servant, Tyndarus (the two prisoners, 'captivi', from whom the play takes its name), with the view of exchanging him for his son. Tyndarus and Philocrates, however, have made a plot to interchange names and dress, so that Hegio unwittingly sends Philocrates away to Elis to arrange the ransom, thinking him to be the servant and not the master, while he retains Tyndarus, the slave. The trick is discovered to Hegio by another Elean prisoner, Aristophontes, whom Hegio brings to interview the supposed Philocrates, and Tyndarus is taken away for punishment. From this fate, however, he is rescued by the return of the real Philocrates from Elis, who brings with him not only Philopolemus, but Stalagmus, a former slave of Hegio, who had long before kidnapped Hegio's younger son. To the sur-

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prise of every one, Stalagmus shows that Tyndarus is the boy whom he stole; and Hegio's two sons being thus restored to him in a single day, the play ends as happily as could be desired.

The comedies of Plautus and Terence were all adaptations of Greek plays, 'comoediae palliatae'. The actors wore the Greek dress (*pallium*, χιτῶν), often interspersed their remarks with Greek words, spoke of the Italians as *barbari* (e. g. Capt. 884), and excused any incident that offended Roman taste by the plea 'this is Greece and we are doing what the Greeks do'. The Greek original of the 'Captivi' had made a great hit at its first appearance over forty years before. A theatre had been built at Pleuron in Aetolia, the only theatre in the country. To inaugurate it no less a dramatist than Posidippus was appealed to, author of the Greek original of Plautus' 'Menaechmi' (whence Shakespeare's 'Comedy of Errors'). He rose to the occasion, and won the hearts of his audience by taking for plot the local legend of Tyndarus, the child who had been kidnapped from his father's house at Pleuron, and restored by a freak of fortune during the war between Aetolia and Elis. Plautus may have had doubts whether a Roman audience would be as strongly thrilled as the Pleuron folk, and in his adaptation may have taken even more liberties with his Greek original than usual. The last dramatic performance at Rome had been a tragedy (a *praetexta*, of the type of Shakespeare's historical plays), at the triumph of P. Scipio over the Boii, and the spectators got huge enjoyment from the gorgeous scenic presentation of war. They would be clamouring for another war-play (see note on line 58). Would they relish this simple tale of a servant's devotion to his master and a father's joy over the recovery of his sons? The appeal 'before the footlights' at the end of the play was a happy thought of Plautus and had the desired effect. The play was applauded and became a favourite with theatre-goers. Indeed, like Plautus' adaptation

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of Posidippus' other famous comedy, it has furnished material for modern plays.

II. PLAUTINE PROSODY AND METRE

For a long time it was the fashion to deny that the lines of Plautus could be reduced to any strict laws of metre. In support of this view the words of Cicero were quoted: Orator 55. 184 *comicorum senarii propter similitudinem sermonis sic saepe sunt abiecti, ut nonnumquam vix in eis numerus et versus intellegi possit*: 20. 67 *apud quos [i.e. comicos poetas] nisi quod versiculi sunt, nihil est aliud quotidiani dissimile sermonis*, though they may not mean much more than that comedy is different from elevated poetry.

And no doubt such a view was plausible so long as the text of Plautus remained in the bad state in which it appears in old editions. But with the discovery of better MSS. it was found that often, when a faulty line regained its true form, it was scanned without any difficulty. Thus, in Merc. 46 *obiurgare pater haec noctes et dies*, the reading of old editions is an imperfect iambic line, but becomes quite rhythmical when we substitute for 'obiurgare' the old form which we find in the Ambrosian palimpsest (Trin. 70) 'obiurigare'—

obiu | riga | re pater | haec noc | tes et | dies.

In the same way, by restoring the old form of the acc. *me, te*, which, we know from inscriptions, ended in *-d* in the time of Plautus, to such lines as—

- - | - - | - - | - - | - - | - - | - -

Mil. Glor. 1386 *te volt, te quaerit, ted expectat, deperit*, we remove the hiatus, just as the insertion of the digamma into a line of Homer like

Od. 1. 4 *πολλὰ δ' ὃ γ' ἐν πόντῳ πάθεν ἄλγεα (F) ὃν κατὰ θυμόν*, removes the hiatus between *ἄλγεα* and *ὃν*.

Of these two words that we have mentioned, 'obiurigare' and

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acc. 'ted', the old form differs in spelling from the classical form. Often, however, the spelling was the same, but the pronunciation was different. A comparative, like *stultior*, was spelt in the same way in Plautus' time as at a later time (although at a period before Plautus it had been spelt *stultios*); but while Virgil and his contemporaries pronounced the word *stultiör*, Plautus and his contemporaries pronounced it *stultiör*. So that a line like Bacch. 123—

-- | u - | - - | u - | u - | u -

I stultior es barbaro poticio,

is only irregular when we read the words as a later age would have pronounced them, just as the third line of the 'Canterbury Tales' would be if we read it according to twentieth-century pronunciation—

'And bathed every vein in such liquor;'

or as the rhyme in Pope's lines would be,—

'And thou, great Anna, whom three realms obey

Dost sometimes counsel take and sometimes *tea* ;'

if we did not pronounce the word *tea*, as it was pronounced in Pope's time, *tay*.

A great many of the irregularities in the lines of Plautus disappear when we restore the old forms of the words. But even so there remains a difference between Plautus' lines and Virgil's. How to explain it has long seemed a hard problem, though really as simple of treatment as Columbus' egg. Think for a moment. How does the verse of English comedy differ from the verse of English epic? In its imitation of everyday talk, refined (not vulgar) talk. 'What's this?' is natural in comic verse, but we should stare with surprise at the slurring in elevated poetry. Adam could not say to Eve in the 'Paradise Lost' anything but 'What is this?' Now what is the parallel in Latin to 'What's this?' in English? The readiest answer will be *bonumst* for *bonum est*, etc. But this is not quite the true answer. For, as ancient MSS. show us, the epic of Virgil

admitted this slurring of *est* (e.g. *Romanumst, Romanust*). The real equivalent in Latin is the slurred pronunciation *quid ěst hoc?* (*quid hĥc est?*), with shortening of the unaccented syllable *est* (*hoc*) after the short syllable *quid*. That was the peculiar form of Latin slurring. It was a law of the language, called by phoneticians the Law of Breves Breviantes, i. e. short syllables shortening a following unaccented syllable. Well-known examples are *calĕfacio, tibĭ, modĥ*, etc. There does not seem to be anything quite like it in English pronunciation. Our slurring usually takes the form of suppressing the vowel of an unaccented syllable: e.g. of the unaccented syllable 'is' in such phrases as 'what's this?', 'it's true', 'he's going'; of the unaccented syllable 'are' in 'we're going', 'they're going', and so on. Sometimes more than the mere vowel suffers. 'I would know becomes 'I'd know' (*volĥ scire*), 'I will go' becomes 'I'll go'. And just as in English comic verse the slurred form of the phrase is not invariable, but merely introduced every now and then to give the flavour of conversation to the passage or to mark a special tone, so the 'brevis brevians' adds only an occasional flavour, e.g. Capt. 21 domĭ servit; 71 sci(o) ħbsurde dictum; 124 ita ũt dicis; 133 quis hĭc loquitur?; 193 apŭd tarpezitam. Perhaps it is most persistent with pronouns. Unaccented *ille, iste*, etc., (we may say) invariably shorten the first syllable when a short syllable precedes. 'What is he?' must be *quis ĭlle est* (*quis ĭllest*), an anapaest (∪ ∪ —), not a bacchĭus (∪ — —). Not if there is special emphasis on the pronoun, as in such a sentence as 'I know who *you* are, but who is *he*?' *There* it would be *quis ĭllest*. But, naturally, the unaccented pronoun is much commoner than the emphatic.

Far from repelling the reader, even the veriest tyro, these shortenings which he finds in Plautus, but not in Virgil, should rivet his interest if he knows any Romance language. For in them he sees the beginnings of many a usage of French, Italian, and Spanish. 'To the valley' is in Italian 'alla valle', a

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descendant not of *ad illam vallem*, but of *ád-íllam vállém*. And not merely the slurrings after a short syllable but others too reveal the precursors of Romance forms, especially the double forms of pronouns. How readily a short *e* was fused with a long *o*-syllable we know from e. g. *sorsum* for *sěorsum* (originally *sē-vorsum*). The reader of the Greek drama is accustomed to a one-syllabled *θεῶν*, *θεούς*. *Děōs*, *děōrum*, etc., is the usual pronunciation in Plautus; also *ēōs*, *ēōrum*, *ēōsdem* (*ēōsdem habuit* begins a line even of Propertius). Similarly *měōs*, *měōrum*, and so on. Now French 'mon père' is the direct descendant of 'měūm patrem', the enclitic (or unemphatic) Latin Possessive, while French 'mien' is the emphatic form. This form of slurring is called Synizēsis by phoneticians. Besides *měōs*, *děōs*, etc. (with ě), common examples are *tūōs*, *fūīstis*, etc. (with ů), while *ī* is sometimes so treated even in elevated poetry. Virgil admits it occasionally, as he admits *ēōdemque*.

The Gen. Sing. of the Demonstrative and Relative Pronouns had a reduced form which is so printed in this text: *ei(u)s*, *hui(u)s*, *quoi(u)s* or *cui(u)s* (these are monosyllables), *illi(u)s*, *isti(u)s* (these are disyllables). They seem to be the enclitic (or unemphatic) forms; at any rate, the Interrogative (accented in all languages) is always a disyllable, *quoius* or *cuius* (a trochee). And they were the conversational forms even in Virgil's time. A dactylic line in the 'Appendix Vergiliana' (referring to Lucretia) begins *non cui(u)s ob raptum* (with *cuius* a monosyllable like *non*). Like the suppression of final *ē* in *audin* for *audisne*, *vin* for *visne*, *ain* for *aisne* are *ill' dicit* (Fr. 'il dit'), *proind'* (or *proin*), *deind'* (or *dein*), *und'*, *ind'*, etc.; even *ess'* sometimes (for *esse*).

Not by shunning the scansion of Plautus' lines as something too difficult, but by paying it his best attention will the reader catch an echo, a faint echo, of everyday speech in Plautus' time (and Cicero's and even Virgil's), and learn what he could

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never learn from the elevated poetry of Virgil with its archaic and literary pronunciations (like our pronunciation in poetry of the noun 'wind' so as to rhyme with 'kind'). Even the ictus of the lines, the beat of the verse, he will find to be skilfully adapted to the intonation of the Roman sentence. Not monotonously (for Plautus wrote quantitative verse, not accentual), but very, very often, especially when a word has to be emphasized, or a pun has to be pointed (103):

nam *nī* illum recipit, *nī*hilumst quo me recipiam.

And let him send to limbo all that he reads in old-fashioned editions about the 'uncouthness' of the peculiarities of Plautine verse. Plautus deliberately adopts these un-Virgilian scansions as suitable to Comedy, the representation of everyday speech, just as Virgil deliberately excludes them from the dactylic hexameter. When Terence speaks of a rival who made out of good Greek originals bad Latin adaptations:

ēx Graē|cīs bōnīs | Lātī|nās fē|cīt nōn | bōnās,

the scansion *bōnīs* has nothing uncouth or inartistic. It is Terence's deliberate attempt to reproduce the actual sound of the word in this sentence (strongly emphasized, with strong accent on the short syllable *bo*), his way of telling the actor then, and the reader now, that the word was to be uttered with sarcastic force. Does any one imagine that Terence was so poor a metrist that he made the third foot a cretic (— ∪ —) instead of a dactyl (— ∪ ∪), or so poor a master of the Latin language that he could not think of any other way of putting the sentiment into an iambic line? Would Caesar have praised him for a 'puri sermonis amator' if that were so? These pronunciations are unfamiliar to us merely because the dramas of the Augustan age have been lost. They would be used by Augustan comedians as well. They belong not to early comedy but to all comedy; they are the pronunciations of everyday talk. Off to limbo with all statements that the Brevis Brevians is a 'peculiarity of early Latin poetry' or 'produced by the

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strong ictus of Latin dramatic verse'. That is sheer nonsense.

Metre. The two chief metres used by Plautus are the Iambic Trimeter (Senarius) and Trochaic Tetrameter (especially the catalectic form, of seven feet + one syllable, the Septenarius).

Plautus' iambic and trochaic lines are meant by him to follow the metre of the Greek comedy which he was adapting into Latin. And yet how many people read his lines without recognizing the rhythm, although they have no difficulty in scanning a line of Aristophanes or Menander. In reality the rules of Plautine iambics and trochaics are almost the same as those of Greek comic iambics and trochaics. I say *almost* the same; for the different nature of the language and the wise innovations of the early dramatists gave Latin iambics, to a slight extent, a ring of their own. Thus it is a feature of Latin comic iambics that the fifth foot is nearly always a spondee (e.g. of the first ten lines of Act 1. sc. 1 of the 'Captivi' eight have a spondee in this foot). This spondaic character of the Latin rhythm is intensified by the spondee being admitted into any foot of Iambics or Trochaics, excepting of course the last. This was deliberately done by the Romans to bring their dialogue-lines nearer to actual talk. But if the Latin poets seem to allow themselves more licence in this point than the Greeks, they are stricter than their Greek models with regard to Caesura, and in aversion to monosyllables at the end of a line. And lastly, one noticeable point of difference between the verses of Latin and Greek comedy is that the Roman dramatists avoid some forms of a clash between the metrical ictus of a word and its accent in pronunciation. They would not, for example, allow a foot like *pectore* or *onere* in an iambic line where the words would have the ictus *pectóre* (sometimes in the first foot, e.g. Capt. 8), *onére*; nor do they often allow the ictus to fall on enclitics or unimportant words, such as *est*, *sunt*, *qui*, *quod*, etc. So that

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Plautus' lines, if we read them with regard to their metre and prosody, will give us some idea of the intonation and pronunciation of the Roman sentence.

Lastly, on *Hiatus*. Here too a remark of Cicero has been more of a hindrance than a help. He says of the old poets (epic and tragic): *ut versum facerent* ('to get the line'), *saepe hiabant* (Orator 152). This was used by editors as a plea for acquiescence in such readings of the MSS. as (Trin. 18):

huīc nō|mēn Graē|cē ēst | Thēsaū|rō fā|bū|lāe,

with hiatus between *Graece* and *est*. But when the Ambrosian palimpsest was discovered, the hiatus disappeared. The true reading was found to be:

huic Graece nomen est Thesauro fabulae.

And the restoration of the Old Latin forms, the forms found on inscriptions of Plautus' time, not merely restored defective metre (e.g. when -āī was found to be the old Gen. Sing. ending,

magnae rei publicae gratia

in the 'Miles Gloriosus', line 103, became

māgnā|ī rē|ī pūb|līcā|ī grā|tīā),

but also removed hiatus (e.g. when a Genitive in -ae preceded a word beginning with a vowel).

Still we must not foist on Plautus *too* old forms. A comedian always uses everyday language. The Abl. Sing. originally ended in *d* (terrād, agrōd, turrīd, etc.), but final *d* had been dropt in ordinary pronunciation after a long vowel, in all but monosyllables, before Plautus' literary period, as we see from inscriptions. *Magno opere* was pronounced in Plautus' time, as later, *magnōpere*. Even in monosyllables (mēd, tēd) it was ceasing to be sounded. Terence, whose first play appeared about twenty years after Plautus' last, knows only *me*, *te*, and Plautus himself has no love for *med*, *ted*.

And we must turn a deaf ear to the amateur linguists who tell us that final *m* and initial *h* had a more firm pronunciation

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in Plautus' age than in Virgil's. That is quite an error. *Animum adverto* was pronounced in Plautus' time, as later, *animadverto*; and Plautus, we may be sure, echoes actual everyday talk in his hiatus and elision as much as in the rest of his prosody. The Greek comedians make $\tau\acute{\iota}\ \omicron\upsilon\nu$ two syllables, $\omicron\upsilon\delta\grave{\epsilon}\ \epsilon\nu$ three syllables (as well as two), clearly because these phrases were so pronounced. Hiatus like that is inconceivable in Latin. But from Virgil we learn that a long monosyllable could shorten (instead of eliding) its long final vowel before a short initial vowel (*tě, amice, nequivi* Aen. 6. 507; *credimus? an quĩ amant* Ecl. 8. 108, etc.). This type of hiatus (those who like learned labels label it 'Prosodic Hiatus') is unmistakable in Plautus and Terence. In fact their normal scansion is *quĩ amant, ita me dĩ ament* (so Catullus 97. 1 non, ita me dĩ ament, quicquam referre putavi), *si mě amas* (so Horace, S. 1. 9. 38 si me amas, inquit, paulum hic ades). These phrases must have been so uttered throughout the last two centuries of the Republic (and later). Similarly when the final is not a long vowel but *m* (as in Horace, S. 2. 2. 28 cocto nũm adest honor idem?).

Virgil also dispenses with elision at a marked pause in the line, e. g.:

E. 2. 53 addam cerea pruna : honos erit huic quoque pomo ;

A. 1. 16 posthabita coluisse Samo. Hic illius arma ;

A. 1. 405 et vera incessu patuit dea. Ille ubi matrem, etc.

And though some hiatus in Virgil is mere artificial imitation of Greek hiatus, this hiatus at a pause seems Roman. It cannot be refused to Plautus, for Plautus echoes talk; and pauses (inconsistent with elision) are a feature of talk. We should praise, not censure him for departing from the Greek tradition of insisting on elision when a line is divided between two speakers, e. g. Capt. 139 :

HE. Ne flē. ER. Egone illum non fleam? egōn non defleam?

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How natural is hiatus here and how unnatural would be elision! And yet there are people who call Plautus' tolerance of such hiatus 'inartistic', 'uncouth', 'a degeneration from the Greek standard'. That Plautus means it to suggest a (momentary) pause we see from his prolonging a short vowel (syllaba anceps) in the same place, e. g. Trin. 584:

Nam certumst sine dote haud darē. Quin tu i modo.

And the same pair, hiatus and syllaba anceps, appear in the middle of any long line that could be replaced by two short lines, e. g. an Iambic Tetrameter (Septenarius) like Asin. 423-5:

Iussin, sceleste, ab ianua :: hoc stercus hinc auferri?

iussin columnis deiici :: operas araneorum?

iussin in splendorem dari :: bullas has foribu' nostris?

Here he has hiatus in two consecutive lines, but avoids it in the third by transposition (*bullas has* for *has bullas*).

However, it would take too much space to discuss fully when hiatus is legitimate in Plautine verse. The examples (some perhaps unreal) are all indicated in the printed text of this play, and the reader should seek in them a reflex of actual Roman utterance.

III. PLAUTINE SYNTAX

We find many constructions in Plautus which we do not find in the speeches or philosophical works of Cicero. Some of these are Old Latin usages, which appear in the early tragedians as well as in comedy, but which had become obsolete by the time of Cicero; others belong to colloquial Latin and, while excluded from the severer diction of Tragedy, recur in later compositions of a homely style, such as the Letters of Cicero.

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The most noticeable of the unclassical constructions used by Plautus are these :—

I. The Cases :—

(1) Gen. with *cupio*, *vereor*, etc. : e. g. Mil. 963 quae cupiunt tui ; Trin. 842 quamquam domi cupio, opperiar ; Aul. 245 fastidit mei.

(2) Partitive gen. with neuter pronouns and adjectives : e. g. Poen. 619 sed quid huc tantum hominum incedunt ? Bacch. 859 nil est lucri.

(3) Dat. with *deceat* : e. g. Amph. 820 istuc facinus, quod tu insimulas, nostro generi non deceat.

(4) Acc. of neuter pronoun with intransitive verb : e. g. Capt. 680 id nunc suscenses mihi ? Most. 1008 nisi quid magis es occupatus.

(5) Acc. with *utor*, *fungor* : e. g. Poen. 1098 profecto utēris, ut voles, operam meam ; Most. 47 sine me aliato fungi fortunas meas.

(6) Acc. with verbal noun (only in questions introduced by *quid*, and only in Plaut.) : e. g. Most. 34 quid tibi, malum, me, aut quid ego agam, curatio est ? Poen. 1308 quid tibi istanc digito tactio est ?

(7) Abl. with *aeque*, *adaeque* : e. g. Amph. 293 nullust hoc meticulosus aequē ; Most. 30 quo nemo adaeque iuventute ex omni Attica | antehac est habitus parcus.

Aequē and *adaequē* often go with comparatives : e. g. Capt. 700 aequē melius.

(8) *Ex* with abl. of names of towns : e. g. Trin. 771 quasi ad adolescentem a patre ex Seleucia Veniat ; 845 advenio ex Seleucia.

Similarly *in* with acc. : e. g. Trin. 112 iturust ipse in Seleuciam ; Pseud. 1098 in Sicyonem abduxit : conversely, the

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abl. and acc. without a preposition are often found with names of countries.

II. Verbs:—

1. Tenses :

(1) Pres. ind. for fut. in questions : e. g. Mil. 1406 *quam mox seco?* ‘when shall I begin to cut?’ (Plautus puns on this usage in Most. 368 P. *Quid ego ago?* T. *Nam quid tu malum me rogitas quid agas?* Accubas.)

(2) Fut. ind. for pres. subj. in oaths : e. g. Trin. 447 *ita me amabit Jupiter* ; Ter. Heaut. 463 *sic me di amabunt, ut, etc.*

(3) Periphrastic fut. with *dabo*, etc. : e. g. Mil. 208 *bene coctum dabit* ; Ter. Heaut. 950 *si vivo adeo exornatum dabo*, *Adeo depexum* ; Ter. Andr. 703 *hoc ego tibi profecto effectum reddam*.

(4) Perf. inf. for pres. (especially after *volo*) : e. g. Cato R. R. 5 *nequid emisse velit insciente domino*. (So Hor. S. 2. 3. 187 *nequis humasse velit Aiace*m.)

(5) Pluperf. ind. for perf. : e. g. Capt. 194 *ad fratrem, quo ire dixeram, mox ivero*.

(6) Fut. perf. ind. for fut. : e. g. Capt. 194 ; Aul. 666 *tantisper huc ego ad ianuam concessero* ; Bacch. 211 *immo hercle abiero potius*.

2. Moods :

(1) Ind. (as well as subj.) in indirect questions : e. g. Pers. 655 *audin quid ait?* Amph. 377 *loquere quid venisti* ; Capt. 207 *sentio quam rem agitis*.

(2) Inf. of purpose : e. g. Trin. 1015 *recurre petere*.

(3) Ind. (as well as subj.) with causal *qui* : e. g. Pers. 75 *sed sumne ego stultus qui rem curo publicam?* Truc. 68 *quippe qui certo scio*. Also with causal *quom* : e. g. Capt. 151.

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Also :

Impersonal use of verbs of feeling : e. g. Capt. 152 huic illud dolet ; Ter. Phorm. 474 numquid subolet patri ?

III. Adverbs :—

(1) Adv. with *sum* : e. g. Most. 52 quia mihi bene est et tibi male est ; Merc. 528 ne tu frustra sis.

(2) *Quoniam* (= *quom iam*)—temporal, not causal : e. g. Trin. 142 quoniam hinc est profecturus peregre Charmides, 'when Charmides came to set out from home for foreign parts'.

(3) *Etiam* in questions with imperatival force : e. g. Pers. 275 etiam respicis ? 'won't you look round ?' Ter. Ad. 550 etiam taces ? 'hush !'

(4) *Nimis* = 'very' : e. g. Most. 176 nimis tu quidem stulta's mulier ; Pers. 626 nimis pavebam, 'I *was* in a fright'.

IV. Conjunctions :—

(1) Double negative : e. g. Epid. 664 neque ille haud obiciet mihi ; Ter. Andr. 205 neque tu haud dices tibi non praedictum. *Neque* and *haud* are always separated by a word, e. g. *neque ille haud*.

(2) *Nec* for *non* : e. g. Bacch. 119 tu dis nec recte dicis. Cf. *necopinans, res nec mancipi*, etc.

(3) *Ut* in wishes for *utinam* : e. g. Poen. 912 bene ut sit tibi ; Ter. Eun. 302 ut illum di deaeque senium perdant.

(4) *Atque* = 'all at once' : e. g. Epid. 217 quom ad portum venio atque ego illam illi video praestolarier ; Most. 1050 quom eum convocavi, atque illi me ex senatu segregant ; Capt. 479 and 481.

IV. HOW A ROMAN COMEDY WAS PUT ON THE STAGE

Dramatical representations did not take place at Rome, as with us, throughout the whole year. They were only given on certain occasions, namely, at the public festivals—the *Ludi Megalenses* (April 4–9), *Ludi Apollinares* (July 6), *Ludi Romani* (Sept. 4–12), *Ludi Plebeii* (Nov. 16–18), on public holidays due to a triumph or the dedication of a temple, and now and then at private celebrations, such as the funeral of a distinguished Roman. The givers of the entertainment were the magistrates who presided over the games, so that there was nothing at Rome, in republican times at least, corresponding to our theatrical managers. Indeed there was no regular theatre until the close of the Republic, 55 B. C., when Pompey built a stone theatre. Wooden structures were erected on each occasion of the games, and pulled down after they had served their purpose. The plays were performed by companies of actors (*greges* or *catervae*), one of whom, the *dominus gregis*, who was generally the chief actor (*actor primarum*, sc. *partium*), bought the piece from the composer, and contracted for the performance of it with the magistrate who was to give the entertainment, much in the primitive fashion that we see in the ‘Midsummer-Night’s Dream’.

The wooden platform, which formed the stage, had in the foreground an altar, at which naughty slaves in Plautus’ comedies often seek protection when in dread of a beating (e. g. *Most. fin.*), while the scene at the back represented a Greek house or houses, with a narrow passage (*angiportus*) between them. In this passage actors often conceal themselves, when they wish to overhear the conversation of those on the stage. At one side of the stage was the conventional exit and entrance for the harbour or foreign parts, and at the other side another

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supposed to lead to the rest of the town, usually the most frequented Square, *forum*. The prologues of the plays of Plautus give us a lively idea of the noisy, struggling crowd that confronted the reciter of the prologue: slaves pushing and fighting for a place, gossiping women, squalling children, etc., while the ushers (*dissignatores*) in vain attempted to introduce order into the confusion, and often, by misapplied zeal, drowned the voice of the actor by their loud remonstrances to disorderly spectators (Poen. *prol.*). With such a heterogeneous audience, all in the restless undisciplined state of feelings that a public holiday engenders, every precaution had to be taken to make the plot of the play clear. And so we find that the prologues of Latin Comedies explain the play with a minuteness and repetition which an English audience would not tolerate, and indeed often tell beforehand everything that is going to happen on the stage. Besides, there were several stage conventions which helped to make the action of the play clear to spectators who might fail to catch what the actors said. Each stock character of comedy had its peculiar colour of dress, old men white, young men parti-coloured, parasites grey, etc., and (when masks were introduced, *c.* 150 B. C.) its peculiar style of mask. Actors entering by one side of the stage were, as we said before, understood to be coming from foreign parts, actors entering by the other, from the town itself. Moreover, the want of variety in the plots of Latin comedy, though tedious to an English reader, was another thing which made the action of a piece easy to follow. As soon as the needy parasite, the swaggering soldier, the young man of fashion, or the cunning slave appeared on the boards, one would have a pretty clear notion of what was going to happen.

It would be dangerous to try the patience of such an audience with intervals between the scenes. As in our own theatre till the Restoration period, the curtain did not intervene till the end of a play. The termination of an act was marked by a

ROMAN COMEDY STAGE APPARATUS

clear stage, and any awkward interval between acts might be filled by music or dancing. For the New Greek Comedy had something of a 'chorus' and was not all dialogue. The scenes, which we find in our modern editions of Plautus and Terence, are the invention of editors of a later age. The division of a play that a Roman of Plautus' time would recognize was that into plain dialogue (*deverbiū*) and musical passages (*cantica*), and this distinction was indicated in Roman editions by the letters DV before dialogue passages, and C before the others. For music played a much greater part in a Roman comedy than we are apt to imagine. Three-fourths of a Plautine play, one-half of a play of Terence, are ordinarily composed of *cantica*, so that a Roman comedy must have been more like an operetta of Gilbert and Sullivan than a modern comedy; and the Westminster School performance needs the aid of Sullivan's music before it can claim to reproduce its Latin original. The music was indeed of a very simple kind, the only instrument used being the double flute (*tibiae*), and the only variety possible being that in more serious plays (such as the 'Captivi'), the Lydian flute (*tibiae dextrae* or *Lydiae*) was used; in lively pieces, the *tibiae sinistrae* or *Sarranae*, and in plays where grave and gay were intermingled, the *tibiae impares*. (See the art. *Music* in Dict. of Antiquities.) But the music was considered so important a part of the play that the name of the performer at the first celebration of a play was always stated after the title in Roman editions of Plautus and Terence; and many such names have been preserved for us in MSS. of these authors. The title-page, for example, of a Roman copy of the 'Phormio' of Terence would read:—*Acta ludis Romanis L. Postumio Albino L. Cornelio Merula aedilibus curulibus. Egit L. Ambivius Turpio* [the actor *primarum*]. *Modos fecit Flaccus Claudi* [sc. *libertus*] *tibiis imparibus*, etc.; and this title-page, or *didascalia*, as it is called, has been preserved in the Bembine MS. of Terence (fifth century). The musical parts of a play

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are easily known from their not being in iambic trimeters. This was the metre of dialogue passages (*deverbia*), while nearly all variations from it come under the head of *cantica*. But we must distinguish between those *cantica* which were sung to music, in lyric metres, such as Capt. 195 sqq., 498 sqq., and the much more frequent class, where the music played a subordinate part, which were rather recited or intoned than sung, viz. passages in trochaic tetrameters, iambic tetrameters, etc., e.g. Capt. 240 sqq. and *passim*. From a passage in Livy (7. 2), there would seem to have been a custom on the Roman stage for actors to have remained silent during *cantica* (probably the lyric *cantica* only), and to have occupied themselves with the suitable gesticulation alone, the actual words being left to a singer stationed, we may suppose, behind the scenes. But how far this custom prevailed we do not know. It was the singer (*cantor*) who came forward at the fall (or rather rise¹) of the curtain, and asked the applause of the spectators in the words *plausum date* or *plaudite*; although sometimes the whole troupe of actors appeared on the stage at the close of the performance and delivered a regular Epilogue (as in the 'Captivi').

¹ The curtain was lowered at the commencement, and raised at the end of a Roman play.

T. MACCI PLAUTI
CAPTIVI

GRAECA POSIDIPPI

ARGUMENTUM

Captust in pugna Hegionis filius;
Alium quadrimum fugiens servus vendidit.
Pater captivos commercatur Aleos,
Tantum studens ut natum captum recuperet;
Et inibi emit olim amissum filium.
Is suo cum domino veste versa ac nomine
Vt amittatur fecit: ipsus plectitur;
Et is reduxit captum, et fugitivum simul,
Indicio cuius alium agnoscit filium.

PERSONAE

ERGASILUS PARASITUS

HEGIO SENEX

PHILOCRATES ADULESCENS

TYNDARUS SERVUS

} CAPTIVI

ARISTOPHONTES ADULESCENS

PHILOPOLEMUS ADULESCENS

STALAGMUS SERVUS

SCAENA IN AETOLIA

PROLOGUS

(SCENE. *A street in Pleuron in Aetolia with Hegio's house in the background. At the side of the stage are two Elean prisoners-of-war, heavily fettered, one in an officer's dress, one a servant's. TIME. The morning.*) (Enter PROLOGUE.)

PROL. Hos quos videti' stare hic captivos duos,
illi quia astant, hi stant ambo, non sedent ;
hoc vos mi testes esti' me verum loqui.
senex qui hic habitat Hegio est huius pater

(*pointing to Tyndarus*).

sed is quo pacto serviat suō sibi patri,
id ego hic apud vos proloquar, si operam datis.

5

seni huic fuerunt filii nati duo ;
alterū quadrimum puerum servos surpuit
eūque hinc profugiens vendidit in Alide
patrī (*pointing to Philocrates*) huiusce. iam hoc tenetis ?
optumest.

negat hercle illic ultumūs. accedito.

Si non ubi sedeas locus est, est ubi ambules

(*pointing to the door*),

quando histrionem cogi' mendicariet.

ego me tuā caussa, ne erres, non rupturu' sum.

Vos qui potestis ope vostra censeriet
accipite relicuom : alieno uti nil moror.

15

9. vendidit. 11. negāt. 16 relicuom : 4 syllables (as always in the older writers).

fugitivos ille, ut dixeram ante, huius patri
(*pointing to Philocrates*).

domō quem profugiens dominum abstulerat vendidit.

is postquam hunc emit (*pointing to Tyndarus*), dedit eum
huic gnato suo (*pointing to Philocrates*).

20 peculiarem, quia quasi una aetas erat.

hic nunc domī servit suō patri, nec scit pater.

enī vero di nos quasi pilas homines habent!

rationem habetis quo modo unum amiserit.

postquam belligerant Aetoli cū Aleis,

25 ut fīt in bello, capitur alter filius:

medicus Menarchus emit ibidem in Alide.

coepit captivos commercari hic Aleos

(*pointing to Hegio's house*),

si quem reperire posset qui mutet suum

(illum captivom: hunc suum esse nescit qui domist).

30 et quoniam heri indauidit de summo loco

summoque genere captivom esse equitem Aleum,

nil pretio parsit, filio dum parceret:

reconciliare ut facilius posset domum,

emit hosc' de praeda ambos de quaestoribus.

35 hisce autem inter sese hunc confinxerunt dolum,

quo pacto hic servo' suum erum hinc amittat domum.

itaque inter se commutant vestem et nomina;

illic vocatur Philocrates (*pointing to Tyndarus*), hic Tyndarus

(*pointing to Philocrates*):

hui(u)s illic, hic illi(u)s hodie fert imaginem.

40 et hic hodie expediet hanc docte fallaciam,

et suum erum faciet libertatis compotem,

CAPTIVI

eodemque pacto fratrem servabit suum
 reducemque faciet liberum in patriam ad patrem
 imprudens: itidem ut saepe iam in multis locis
 plus insciens quis fecit quam prudens boni. 45
 sed inscientes sua sibi fallacia

ita compararunt et confinxerunt dolum
 itaque hi commenti de sua sententia ut
 in servitute hic ad suum maneat patrem:
 ita nunc ignorans suo sibi servit patri. 50
 homunculi quanti sunt, quom recogito!

haec res agetur nobis, vobis fabula.
 sed etiam est paucis vos quod monitos voluerim.
 profecto expediet fabulae huic operam dare:
 non pertractate facta est neque item ut ceterae: 55

neque spurcidi insunt versus inmemorabiles;
 hic neque peiuru' leno est nec meretrix mala—
 neque miles gloriosus; ne vereamini
 quia bellum Aetolis esse dixi cum Aleis:
 foris illi extra scaenam fient proelia. 60

nam hoc paene iniquorast, comico choragio
 conari desubito agere nos tragoediam.
 proin siqui' pugnam exspectat, litis contrahat:
 valentiolem nactus advorsarium

si erit, ego faciam ut pugnam inspectet non bonam, 65
 adeo ut spectare postea omnis oderit.
 abeo. valete, iudices iustissimi
 domi, dvellique dvellatores optumi (*bows and leaves the stage*).

ACTUS I

ERGASILUS

Enter ERGASILUS, very lean and doleful.

- ER. Iuventus nomen indidit 'Scorto' mi, eo
 70 quia invocatu' soleo esse in convivio.
 scio äbsurde dictum hoc derisores dicere,
 at ego aio recte. nam 'scortum' in convivio
 sibi amator, talos quom iacit, 'scortum' invocat.
 estne invocatum scortum an non? planissime;
 75 verum hercle vero nos parasiti planius,
 quos numquam quisquam neque vocat neque invocat.
 quasi mures semper edimus alienum cibum;
 ubi res prolatae sunt, quom rus homines eunt,
 simul prolatae res sunt nostris dentibus.
 80 quasi, quom caletur, cocleae in occulto latent,
 suo sibi suco vivont, ros si non cadit,
 item parasiti rebu' prolatis latent
 in öcculto miseri, victitant suco suo,
 dum ruri rurant homines quos ligurriant.
 85 prolatis rebu' parasiti venatici
 canes sumu', quando redierunt, Molossici
 odiossicique et multum incommodestici.
 et hic quidem hercle, nisi qui colaphos perpeti
 potis parasitu' frangique aulas in caput,
 90 vel extra portam Trigeminam ad saccum ilicet.
 quod mihi ne eveniat nonnullum periculum est.
 nam postquam meu' rex est potitus hostium—
 ita nunc belligerant Aetoli cūm Aleis;
 nam Aetolia haec est, illi est captus Alide
 95 Philopolemus, huius Hegionis filius

senis qui hic habitat, quae aedes lamentariae
mihi sunt, quas quotiensquomque conspicio fleo;
nunc hic occepit quaestum hunc fili gratia

(*pointing to the prisoners*).

inhonestum et maxume alienum ingenio suo:

homines captivos commercatur, si queat 100

aliquem invenire suūm qui mutet filium.

quod quidem ego nimi' quam cupio fieri ut impetret;

nam nū illum recipit, nihilumst quo me recipiam.

nullae sunt spes iuventutis, sese omnes amant;

ill' demum antiquis est adulescens moribus, 105

quoi(u)s numquam voltum tranquillavi gratiis.

condigne pater est ei(u)s moratus moribus.

nunc ad eum pergam (*moves toward the door of Hegio's house,*
but stops halfway). sed aperitur ostium,

und' saturitate saepe ego exivi ebrius.

HEGIO LORARII ERGASILUS

(*Enter HEGIO from the house with overseers of slaves. He talks to one overseer without observing Ergasilus. This overseer has two sets of light chains in his hand.*)

HE. Advorte animum sis: tu istos captivos duos 110

heri quos emi de praeda a quaestoribus,

is indito catenas singularias

istas, maiores quibu' sunt iuncti demito;

sinito ambulare, si foris, si intus volent,

sed uti adserventur magna diligentia. 115

liber captivos avi' ferae consimilis est:

semel fugiendi si data est occasio,

satis est, numquam postilla possis prendere.

Lo. omnes profecto liberi lubentius

- 120 sumu' quam servimus. HE. non videre ita tu quidem.
 LO. si non est quod dem, mene vis dem ipse—in pedes?
 HE. si dederis, erit extemplo mihi quod dem tibi.
 LO. avi' me ferae consimilem faciam, ut praedicas.
 HE. ita ūt dicis: nam si faxis, te in caveam dabo.
- 125 sed sati' verborumst, cura quae iussi atque abi (*exit overseer*).
 ego ibo ad fratrem ad alios captivos meos,
 visam ne nocte hac quidpiam turbaverint.
 ind' me continuo recipiam rusum domum (*is moving off*).
 ER. (*aloud*) aegre est mi hunc facere quaestum carcerarium
- 130 propter suū gnati miseriam miserum senem.
 sed si ullo pacto ille huc conciliari potest,
 vel carnificinam hunc facere possum perpeti.
 HE. (*turning round*) quis hīc loquitur? ER. ego, qui tuō
 maerore maceror,
 macesco, consenesco et tabesco miser;
- 135 ossa atque pelli' sum misera—macritudine;
 neque umquam quicquam me iuvat quod edo domi:
 (*aside*) foris aliquantillum etiam quod gusto id beat.
 HE. Ergasile, salve. ER. (*sobbing*) di te bene ament, Hegio.
 HE. ne flē. ER. egone illum non fleam? egōn non defleam.
- 140 talem adulescentem? HE. semper sensi filio
 meō te esse amicum et illum intellexi tibi.
 ER. (*with fervour*) tum denique homines nostra intellegimus
 bona,
 quom quae in potestate habuimus ea āmisimus.
 ego postquam gnatu' tuo' potitust hostium,
- 145 expertu' quanti fuerit nunc desidero.
 HE. alienus (*Er. makes a gesture of dissent*) quom ei(u)s
 incommodum tam aegre feras,
 quid me patrem par facerest, quōī ille est unicus?
 ER. (*reproachfully*) alienus? ego alienus illi? ah, Hegio,
 numquam istuc dixis neque animum induxis tuom;
- 150 tibi ille unicast, mi etiam unico magis unicus.

HE. laudo, malum quom amici tuom ducis malum.
nunc habē bonum animū. ER. eheu! huic illud dolet,—
quia nunc remissus est edendi exercitus.

HE. (*smiling*) nullumne interea nactu's qui posset tibi,
remissum quem dixti, imperare exercitum? 155

ER. quid credis? fugitant omnes hanc provinciam,
quoī optigerat postquam captust Philopolemus tuus

HE. (*archly*) non pol mirandumst fugitare hanc provinciam.
multis et multigeneribus opus est tibi
militibus: (*counting on his fingers*) primumdum opus est Pisto- 160
rensibus

(eorum sunt aliquot genera Pistorensium);
opu' Panicis est, opu' Placentinis quoque,
opu' Turdetanis, opūst Ficedulensibus;
iam maritumi omnes milites opu' sunt tibi.

ER. (*aside, with enthusiasm*) ut saepe summa ingenia in oc- 165
culto latent!

hic qualis imperator nunc privatus est.

HE. habē modo bonum animum, nam illum confido domum
in his diebu' me reconciliassere.

nam eccum hic captivom adulescentem Aleum

(*pointing to Tyndarus*),

prognatum genere summo et summis ditiis: 170

hoc illum me mutare—ER. confido fore;

ita di deaeque faxint: sed numquo foras

vocatus es ad cenam? HE. nusquam, quod sciam.

sed quid tu id quaeris? ER. quia mi est natalis dies;
propterea a te vocari ad te ad cenam volo. 175

HE. facete dictum! sed si pauxillum potes

contentus esse. ER. ne perpauxillum modo,

nam istoc me adsiduo victu delecto domi.

(*with haughty assumption*) age sis, roga emptum: 'nisi qui
meliozem adferet

quae mi atque amicis placeat condicio magis' 180

quasi fundum vendam, meis me addicam legibus.

HE. profundum vendi' tu quidem, hau fundum mihi.

sed si venturu's, temperi. ER. (*eagerly*) em, vel iam otium est.

HE. i modo, venare leporem : nunc irim tenes ;

185 nam meu' scruposam victu' commetat viam.

ER. numquam istoc vinces me, Hegio ; ne postules :
cum calceatis dentibus veniam tamen.

HE. asper meu' victu' sane est. ER. sentisne essitas ?

HE. terrestri' cena est—ER. sus terrestris bestia est.

190 HE. multis holeribus, ER. curato aegrotos domi.

(*turning to go*) numquid vis? HE. venias temperi. ER.
memorem mones (*exit Ergasilus*).

HE. ibo intro atque intu' subducam ratiunculam,
quantillum argenti mi apud trapezitam siet.

ad fratrem, quo ire dixeram, mox ivero.

(*Hegio goes into the house.*)

ACTUS II

LORARII TYNDARUS PHILOCRATES

(*Enter from the house overseers, followed by some slaves. They
change the prisoners' fetters. Until v. 239 is song.*)

195 LO. (*during the change of fetters*) Si di immortales id volue-
runt vos hanc aerumnam exsequi,
decet id pati animo aequo : si id facietu', levior labors erit.
domi fuisti', credo, liberi :

nunc servitus si evenit. ei vos morigerari mos bonust
et erili imperio eamque ingeniis vostris lenem reddere.

200 indigna digna habenda sunt, erus quae facit. TY. PH.
oh ! oh ! oh !

196. decet.

Lo. eiulatione haud opus est, oculis multa misera aitis,
in re mala animo si bono utare, adiuvat.

Ty. at nos pudet quia cum catenis sumus. Lo. at pigeat
postea

nostrum erum, si vos eximat vinclis,
aut solutos sinat quos argento emerit. 205

Ty. quid ă nobis metuit? scimu' nos
nostrum officium quod est, si solutos sinat. 206^a

Lo. at fugam fingitis: sentio quam rem agitis.

Ty. nos fugiamus? quo fugiamus? Lo. in patriam. Ty.
apage, hau nos id deceat,
fugitivos imitari. Lo. immo edepol, si erit occasio, hau
dehortor. 210

Ty. unum exorare vos sinite nos. Lo. quidnam id est? 211

Ty. ut sine hisce arbitris (*pointing to the slaves*)
atque vobis nobis deti' locum loquendi.

Lo. fiat. (*to the slaves*) abscedite hinc: nos concedamus 213
huc (*the overseers go aside*). sed brevem oratio- 214
nem incipisse.

Ty. em istuc mihi certum erat. (*to Philocrates*) concede huc. 215

Lo. (*to the slaves*) ite ab istis. Ty. (*with dignity*)
obnoxii ambo

vobis sumu' propter hanc rem, quom quae volumu' nos
copia est; ea faciti' nos compotes.

PH. (*going with Tyndarus to the other side of the stage*)

secede huc nunciam, si videtur, procul,
ne arbitri dicta nostra arbitrari queant 220

neu permanet palam haec nostra fallacia.

nam doli non doli sunt nisi astu colas,

sed malum maxumum, si id palam provenit.

nam si eru' tu mi es atque ego me tuom esse servom
adsimulo,

tamen viso opust, cauto est opus, ut hoc sobrie sineque 225
arbitris

accurate agatur, docte et diligenter;
 tanta incepta res est: hau somniculose hoc
 agendum est. Ty. ero ut me voles esse. Ph. spero.

Ty. nam tu nunc vides pro tuo caro capite
 230 carum offerre me mēum caput vilitati.
 Ph. sciō. Ty. at scire memento quando id quod voles
 habebis;
 nam ferē maxuma pars morem hunc homines habent:
 quod sibi volunt,

dum id impetrant, boni sunt;
 sed id ubi iam penes sese habent,
 235 ex bonis pessumi et fraudulentissimi
 fiunt. Ph. nunc ut mihi te volo esse autumo.
 quod tibi suadeam, suadeam mēo patri.
 pol ego si te audeam, mēum patrem nominem;
 nam secundum patrem tu's pater proximus.

240 Ty. audio. Ph. et propterea saepius te uti memineris moneo:
 non ego eru' tibi sed servo' sum; nunc obsecro te hoc unū—
 quoniam nobis di immortales animum ostenderunt suum,
 utqui erum me tibi fuisse atque ess' nunc conservom velint,
 quod antehac pro iure imperitabam mēo, nunc te oro per
 precem—

245 per fortunam incertam et per mēi te erga bonitatem patris,
 perqu' conservitium commune quod hostica evenit manu,
 ne me secus honore honestes quam quom servibas mihi,
 atque ut qui fueris et qui nunc sis meminisse ut memineris.
 Ty. scio equidem me te esse nunc et te esse me. Ph. em
 istuc si potes

250 memoriter meminisse, inest spes nobis in hāc astutia.

HEGIO PHILOCRAATES TYNDARUS

HE. (*at the house-door, to the overseer inside*) Iam ego revortar
intro, si ex his quae volo exquisivero.—
(*looking about him*) ubi sunt isti quos ante aedis iussi huc
produci foras?

PH. (*coming forward and rattling his chains*) edepol tibi ne
in quaestione essemus cautum intellego:
ita vinclis custodiisque circummoeniti sumus.

HE. (*sententiously*) qui cavet ne decipiatur vix cavet quom 255
etiam cavet;

etiam quom cavisse ratus est saepe is cautor captus est.

an vero non iusta causa est ut vos servem sedulo,

quos tam grandi sim mercatus praesenti pecunia?

PH. neque pol tibi nos, quia nos servas, aequomst vitio vortere,
neque te nobis, si abeamus hinc, si fuat occasio. 260

HE. (*with feeling*) ut vos hic, itidem illi apud vos meu' ser-
vatur filius.

PH. captus est? HE. ita. PH. non igitur nos soli ignavi
fuimus.

HE. secede huc. nam sunt ex te quae solo scitari volo.

quarum rerum te falsiloquom mi esse nolo. PH. non ero
quod sciam. siquid nescivi, id nescium tradam tibi. 265

(*goes with Hegio to the other end of the stage.*)

TY. (*aside, watching them*) nunc senex est in tonstrina, nunc
iam cultros adtinet.

ne id quidem, involucre inicere voluit, vestem ut ne inquinet.

sed utrum strictimne attonsurum dicam esse an per pectinem
nescio; verum, si frugist, usque admutilabit probe.

HE. (*impressively*) quid tu? servosne esse an liber mavelis, 270
memora mihi.

PH. proximum quod sit bono quodque a malo longissime,

id volo; quamquam non multum fuit molesta servitus,
nec mihi secus erat quam si essem familiaris filius.

TY. (*aside*) eugepae! Thalem talento non emam Milesium,
275 nam ad sapientiam huius homini' nimiu' nugator fuit.
ut facete orationem ad servitutem contulit!

HE. quo de genere natust illic Philocrates? PH. Polyplusio:
quod genus illi est unum pollens atque honoratissimum.

HE. quid ipse hic? quod honore est illic? PH. summo,
atque ab summis viris.

280 HE. tum igitur ei quom illi tanta gratia est, ut praedicas,
quid divitiae? suntne opimae? PH. unde excoquat sebum
senex.

HE. quid pater? vivitne? PH. vivom, quom inde abimus,
liquimus;

nunc vivatne necne, id Orcum scire oportet scilicet.

TY. (*aside*) salva res est, philosophatur quoque iam, non
mendax modo est.

285 HE. quid erat ei nomen? PH. Thensaurochrysonicochrysidēs.

HE. (*innocently*) videlicet propter divitias inditum id nomen
quasi est.

PH. immo edepol propter avaritiam ipsius atque audaciam.

TY. (*aside*) nam illi quidem Theodoromedes fuit germano
nomine.

HE. quid tu ais? tenaxne pater est eius? PH. immo edepol
pertenax;

290 quin etiam ut magi' noscas: Genio suo ubi quando sacru-
ficat,

ad rem divinam quibus est opus, Samiis vasis utitur,
ne ipse Geniu' surrupiat: proinde aliis ut credat vide.

HE. sequere hac me igitur. eadem ego ex hoc quae volo
exquisivero (*approaches Tyndarus*).

Philocrates, hic fecit, hominem frugi ut facere oportuit.

295 nam ego ex hoc quo genere gnatu' sis scio; hic fassust mihi,
haec tu eadem si confiteri vis, tua re feceris;

quae tamen sciō scire me ex hoc. Ty. (*with dignified resignation*) fecit officium hic suom,
 quom tibi est confessu' verum, quamquam volui sedulo
 mēam nobilitatem occultare et genus et divitias meas,
 Hegio; nunc quando patriam et libertatem perdidī, 300
 non ego istunc me potiu' quam te metuere aequom censeo.
 vis hostili' cum istoc fecit meās opes aequabilis;
 memini quom dicto haud audebat: facto nunc laedat licet.
 sed viden? fortuna humana fingit artatque ut lubet:
 me qui liber fueram servom fecit, e summo infumum; 305
 qui imperare insueram, nunc alterius imperio obsequor.
 et quidem si, proinde ut ipse fui imperator familiae,
 habeam dominum, non verear ne iniuste aut graviter mi im-
 peret.
 (*hesitating*) Hegio, hoc te monitum, nisi forte ipse non vis,
 volueram.

HE. loquere audacter. Ty. (*with great earnestness*) tam ego 310
 fui ante liber quam gnatus tuos,
 tam mihi quam illi libertatem hostilis eripuit manus,
 tam illic apūd nos servit quā ego nunc hic apūd te servio.
 est profecto deu' qui quae nos gerimus auditque et videt:
 is, uti tu me hic habueris, proinde illum illic curaverit;
 bene merenti bene profuerit, male merenti par erit. 315
 quam tu filium tuom tam patēr me meu' desiderat.
 HE. (*reassuring*) memini ego istuc. sed faterin eadem quae
 hic fassust mihi?

Ty. ego patri meo esse fateor summas divitias domi
 meque summo genere gnatum. sed te obtestor, Hegio,
 ne tuom animum avariorem faxint divitiae meae, 320
 ne patri, tam etsi unicu' sum, decere videatur magis
 me saturum servire apud te sumptu et vestitu tuo
 potiu' quam illi, ubi minime honestumst, mendicantem vivere.
 HE. ego virtute deum ēt maiorum nostrum dives sum satis.
 non ego omnino lucrum omne esse utile homini existumo: 325

scio ego, multos iam lucrum lutulentos homines reddidit ;
est etiam ubi profecto damnum praestet facere quam lucrum.
odi ego aurum : multa multis saepe suasit perperam.

nunc hoc animum advorte, ut ea quae sentio pariter scias :

330 filiu' meus illic apud vos servit captus Alide :

cum si reddi' mi, praeterea unum nummum ne duis,
et te et hunc amittam hinc. alio pacto abire non potes.

Ty. (*relieved*) optimum atque aequissumum oras optimumque
hominum es homo.

sed is privatam servitutem servit illi an publicam ?

335 He. privatam medici Menarchi. Ty. (*in his natural tone*) pol
is quidem huius est cluens.

tam hoc quidem tibi in proclivi quam imber est quando pluit.

He. (*emphatically*) fac is homo ut redimatur. Ty. faciam.
sed te id oro, Hegio (*hesitating*)—

He. quidvis, dum ab re nequid ores, faciam. Ty. ausculta,
tum scies.

ego me amitti, donicum ille huc redierit, non postulo.

340 verum te quaeso aestumatum (*pointing to Philocrates*) hunc
mihi des quem mittam ad patrem,

ut is homo redimatur illi. He. immo alium potius misero
hinc, ubi erunt indutiae, illuc, tuum qui conveniat patrem,
qui tua quae tu iusseris mandata ita ut velis perferat.

Ty. (*eagerly and rapidly*) at nil est ignotum ad illum mittere :
operam luseris.

345 hunc mitte, hic transactum reddet omne si illuc venerit.

nec quemquam fidiorem neque quoi plus credat potes
mittere ad eum nec qui magis sit servos ex sententia,
neque adeo quoi suum concedat filium hodie audacius.
ne vereare, meo periculo huius ego experiar fidem,

350 fretus ingenio ei(us), quod me esse scit erga sese benevolum.

He. mittam equidem istunc aestumatum tua fide, si vis.

Ty. (*emphatically*) volo ;

333. es. (So always in Plautus.)

quam citissime potest, tam hoc cedere ad factum volo.

HE. numquae caussa est quin, si ille huc non redeat, viginti
minas

mihi des pro illō? Ty. optuma immo. HE. (*to the over-*
seers) solvite istum nunciam (*pointing to Philocrates*),
(*a momentary pause*) atque utrumque. Ty. (*with effusion*) di 355

tibi omnes omnia optata offerant,
quom me tanto honore honestas quomque ex vinculis eximis.
(*aside*) hoc quidem hau molestumst iam quod collu' collari
caret.

HE. quod bonis bene fit beneficium, gratia ea gravida est bonis.
nunc tu illum, si illo es missuru', dice, monstra, praecipe
quae ad patrem vis nuntiari. vin vocem huc ad te? Ty. voca. 360

HE. (*approaching Philocrates*) quae res bene vortat mihi
meoque filio

vobisque, volt te novos erus operam dare
tūo veteri domino, quod is velit, fideliter.
nam ego aestumatum huic te dedī viginti minis,
hic autem tē ait mittere hinc velle ad patrem, 365
meum ut illic redimat filium, mutatio
inter me atque illum ut nostris fiat filiis.

PH. (*meekly*) utroque vorsum rectumst ingenium meum,
ad ted atque illum; pro rota me uti licet:
vel ego huc vel illuc vortar, quo imperabitis. 370

HE. tute tibi tūopte ingenio prodes plurimum,
quom servitutem ita fers ut eam ferri decet.
sequere. (*goes with Philocrates towards Tyndarus*) em tibi
hominem. Ty. gratiā habeo tibi,

quom copiam istam mi et potestatem facis,
ut ego ad parentes hunc remittam nuntium, 375
qui me quid rerum hic agitem et quid fieri velim
patri meo ordine omnem rem illuc perferat.
nunc ita convenit inter me atque hunc, Tyndare,
ut te aestumatum in Alidem mittam ad patrem,

- 380 si non rebitas huc, ut viginti minas
dem pro te. PH. recte convenisse sentio.
nam pater exspectat aut me aut aliquem nuntium
qui hinc ad se veniat. TY. (*earnestly*). ergo animum ad-
vortas volo
quae nuntiare hinc te volo in patriam ad patrem.
- 385 PH. (*with emotion*) Philocrates, ut adhuc locorum feci, faciam
sedulo
ut potissimum quod in rem recte conducat tuam,
id petamque persequarque corde et animo atque auribus.
TY. facis ita ut te facere oportet. nunc animum advortas volo :
omnium primum salutem dicito matri et patri
- 390 et cognatis et siquem alium benevolentem videris ;
me hic valere et servitutem servire huic homini optumo,
qui me honore honestiorem semper fecit et facit.
PH. istuc ne praecipias, facile memoria memini tamen.
TY. nam equidem, nisi quod custodem habeo, liberum me
esse arbitror.
- 395 dicito patri quo pacto mihi cū hoc convenerit
de huius filio. PH. quae memini mora mera est monerier.
TY. ut eum redimat et remittat (*with feeling*) nostrum huc
amborum vicem.
- PH. meminero. HE. at quam primum pote, istuc in rem
utriquest maxume.
- PH. non tuom tu magi' videre quam ille suom gnatum cupit.
- 400 HE. meu' mihi, suo' quoique carust. PH. (*turning to go*)
numquid aliud vis patri
nuntiare? TY. (*detaining him*) me hic valere et—(tute au-
dacter dicito,
Tyndare) inter nos fuisse ingenio hau discordabili,
neque te commeruisse culpam (neque me advorsatum tibi)
beneque ero gessisse morem in tantis aerumnis tamen ;
405 neque med umquam deseruisse te neque factis neque fide,
rebus in dubiis, egenis. haec pater quando sciet,

Tyndare, ut fueris animatus erga suôm gnatum atque se,
numquam erit tam avaru' quin te gratiis emittat manu:
et mea opera, si hinc rebito, faciam ut faciat facilius.

nam tua opera et comitate et virtute et sapientia 410
fecisti ut redire liceat ad parentes denuo,

quôm apud hunc confessus es et genus et divitias meas:
quo pacto emisisti e vinclis tuom erum tuâ sapientia.

PH. (*with emphasis*) feci ego ita ut commemoras, et te memi-
nisse id gratum est mihi.

merito tibi ea evenerunt a me; nam nunc, Philocrates, 415
si ego item memorem quae meâ erga multa fecisti bene,
nox diem adimat; nam si servo' mi esses, nihilo setius
tu mihi obsequiosu' semper fuisti. HE. (*wiping his eyes*) di

hominum ingenium liberale! ut lacrimas excutiunt mihi!
videas inter sese corde amare. quantis laudibus 420
suom erum servo' conlaudavit! PH. pol' istic me hau cen-

tensumam
partem laudat quam ipse meritust ut laudetur laudibus.

HE. ergo quom optume fecisti, nunc adest occasio
benefacta cumulare, ut erga hunc rem geras fideliter.

PH. magi' non factum possum velle quam opera experiar per- 425
sequi;

id üt scias, Iovem supremum testem laudô, Hegio,
me infidelem non futurum Philocrati. HE. probus es homo.

PH. nec me secus umquam eî facturum quicquam quam
memet mihi.

TY. istaec dicta te experiri et opera et factis volo
et, quo minu' dixi quam volui de te, animum advortas volo, 430
atque horunc verborum caussa cavē tu mi iratus fuas;
sed, te quaeso, cogitato hinc meâ fide mitti domum
te aestumatum, et meam esse vitam hic pro te positam pigneri,
ne tu me ignores quom extemplo meô e conspectu abscesseris,
quom me servom in servitute pro ted hic reliqueris 435

tuque te pro libero esse ducas, pignu' deseras
neque des operam pro me ut hui(u)s huc reducem facias filium;
scito te hinc minis vigintī aestumatum mittier.

fac fidele sis fidelis, cavē fidem fluxam geras:

440 nam pater, sciō, faciet quae illum facere oportet omnia;
serva tibi in perpetuom amicum me, atque hunc inventum
inveni.

(*taking Philocrates' hand*) haec per dexteram tuam te dextera
retinens manu

obsecro, infidelior mihi ne fuas quam ego sum tibi.

tu hoc agē. tu mihi eru' nunc es, tu patronu', tu pater,
445 tibi commendo spes opesque meās. PH. mandavisti satis.
satin habes, mandata quae sunt, facta si refero? TY. satis.
PH. et tua et tua (*to Hegio*) huc ornatu' reveniam ex sententia.
numquid aliud? TY. ut quam primum possis redeas. PH.
res monet.

HE. sequere me, viaticum ut dēm a trapezita tibi,
450 eādem opera a praetore sumam syngraphum. TY. quem syn-
graphum?

HE. quem hic ferat secum ad legionem, hinc ire huic ut liceat
domum.

(*to Tyndarus*) tu intro abi. TY. bene ambulato. PH. bene
vale. (*Tyndarus goes in.*) HE. edepol rem meam
constabilivi quom illos emi de praeda a quaestoribus;
expedivi ex servitute filium, si dis placet.

455 at etiam dubitavi, hos homines emerem an non emerem, diu!
(*calling to those inside*) servate istum sultis intu', servi, ne
quoquam pedem

ecferat sine custode. ego desubito apparebo domi;
ad fratrem modo ad captivos alios inviso meos,
eādem percontabor ecqui hunc adulescentem noverit.

460 sequere tu, te ut amittam; ei rei primum praevorti volo.

(*Exeunt Hegio and Philocrates.*)

ACTUS III

ERGASILUS

(returning from the Square).

ER. Miser homo est qui ipse sibi quod edit quaerit et id
aegre invenit,
sed ille est miserior qui et aegre quaerit et nil invenit,
ille miserrumust qui, quom esse cupiit, quod edit non habet.
nam hercle ego huic die, si liceat, oculos ecfodiam lubens,
ita malignitate oneravit omnis mortalis mihi; 465
neque ieiuniosiore nec magis ecfertum fame
vidi nec quoi minu' procedat quidquid facere occeperit,
ita venter gutturque resident essurialis ferias.
ilicet parasiticae arti maxumam malam crucem,
ita iuventus iam ridiculos inopes ab se segregat. 470
nil morantur iam Lacones unisubsellii viros.
Plagipatidas, quibu' sunt verba sine penu et pecunia:
eōs requirunt qui lubenter, quom ederint, reddant domi:
ipsi opsonant, quae parasitorum ante erat provincia,
ipsi de foro tam aperto capite ad lenones eunt 475
quam in tribu sontes aperto capite condemnant reos;
neque ridiculos iam terrunci faciunt, sese omnes amant.
nām uti dudum hinc abii, accessi ad adulescentes in foro:
'salvete' inquam; 'quo imus unā?' inquām: atque illi tacent.
'quis ait "hoc" aut quis profitetur?' inquam. quasi muti 480
silent,
neque me rident. 'ubi cenamus?' inquām. atque illi abnuont.
dico unum ridiculum dictum, de dictis melioribus
quibu' solebam menstrualis epulas ante adipiscier:
nemo ridet; scivi extemplo rem de compecto geri;
ne canem quidem irritatam voluit quisquam imitari, 485

saltem, si non adriderent, dentes ut restringerent.
 abeo ab illis, postquam video me sic ludificarier;
 pergo ad alios, venio ad alios, deinde ad alios: una res!
 omnes de compecto rem agunt, quasi in Velabro olearii.
 490 nunc redeo inde, quoniam me ibi video ludificarier.
 item alii parasiti frustra obambulabant in foro.
 nunc barbarica lege certumst ius meum omne persequi:
 qui consilium iniere quo nos victu et vita prohibeant,
 is diem dicam, inrogabo multam, ut mihi cenas decem
 495 meo arbitrato dent, quom cara annona sit. sic egero.
 nunc ibo ad portum hinc: est illic mi una spes cenatica;
 si ea decolabit, redibo huc ad senem ad cenam asperam.
 (Exit Ergasilus.)

H E G I O

(with Aristophontes, an Elean prisoner and friend of Philocrates).

HE. (sings) Quid est suaviu' quam bene rem gerere
 bono publico, sicut ego feci heri quom
 500 emi hosce homines: ubi quisque vident,
 eunt obviam gratulanturque eam rem.
 502 ita me miserum restitendo, retinendo lassum reddiderunt,
 503 vix ex gratulando miser iam eminebam.
 505 tandem abii ad praetorem; ibi vix requievi;
 rogo syngraphum: datur mi ilico; dedi Tyndarō: ille abiit
 domum.
 inde ilico praevertor domum postquam id actum est;
 ego protinus ad fratrem inde abii, mei ubi sunt alii captivi.
 rogo Philocratem ex Alide ecquis hominum norit.
 510 tandem hic exclamat eum sibi esse sodalem;
 dico eum esse apud me; hic extemplo orat opse-
 cratque
 eum sibi ut liceat videre:

iussi ilico hunc exsolvi. (*to Aristophontes*) nunc tu sequere me,
 uti quod me oravisti impetres, eum hominem uti convenias. 514
 515

(*Enter TYNDARUS from the house. On seeing Hegio and
 Aristophontes he runs to the side of the house.*)

TY. (*aside*) Nunc illud est quom me fuisse quam esse nimio
 mavelim ;
 nunc spes opes auxiliaque a me segregant spernuntque se.
 hic illest dies quom nulla vitae mēae salus sperabilest,
 neque exitium exitio est neque adeo spes quae mi hunc aspellat
 metum,
 nec subdolis mendaciis mihi usquam mantellum est meis, 520
 nec sycophantiis nec fucis ullum mantellum obviamst,
 neque deprecatio perfidiis mēis nec malefactis fuga est,
 nec confidentiae usquam hospitium est nec devorticulum dolis :
 operta quae fuere aperta sunt, patent praestigiae, om-
 -ni' res palam est,
 neque de hac re negotium est. 525
 quin male occidam oppetamque pestem eri vicem—meamque,
 perdidit me Aristophontes hic modo qui venit intro ;
 is me novit, is sodali' Philocrati et cognatus est.
 neque iam Salūs servare, si volt, me potest, nec copia est,
 nisi si aliquam corde machinor astutiam. 530
 quam, malum ? quid machiner ? quid comminiscar ? maxu-
 mast
 nugas ineptia incipissere. haereo.

(*Darts into the side-lane.*)

HEGIO . TYNDARUS . ARISTOPHONTES

HE. (*looking about*) Quo illum nunc hominem proripuisse forās
 se dicam ex aedibus ?

TY. (*aside*) nunc enīmvero ego occidī : eunt ad te hostes,
 Tyndare.

530. machinōr.

- 535 quid loquar? quid fabulabor? quid negabo aut quid fatebor?
 res omnis in incerto sita est. quid rebu' confidam meis?
 utinam te di priu' perderent quam periisti e patria tua,
 Aristophontes, qui ex parata re inparatam omnem facis.
 occisast haec res, nisi reperio atrocem mi aliquam astutiam.
- 540 HE. (*to Aristophontes*) sequere. em tibi hominem. adi atque
 adloquere. TY. (*aside*) quis homost me hominum
 miserior?

(*Pretends not to recognize Aristophontes.*)

- AR. quid istuc est quod meos te dicam fugitare oculos, Tyndare,
 proque ignoto me aspernari, quasi me numquam noveris?
 equidem tam sum servo' quam tu, etsi ego domi liber fui,
 tū usque a puero servitutem servivisti in Alide.
- 545 HE. (*with a laugh*) edepol minime miror si te fugitat aut
 oculos tuos,
 aut si te odit, qui istum appelles Tyndarum pro Philocrate.
 TY. (*dragging Hegio away*) Hegiō, hic homo rabiosus habitus
 est in Alide;
 ne tu quod istic fabuletur auris immittas tuas.
 nam istic hastis insectatus est domi matrem et patrem,
 550 et illic isti qui sputatur morbus interdum venit.
 proin tu ab istoc procul recedas. HE. (*to the slaves in at-*
tendance) ultro istum a me! AR. ain, verbero?
 me rabiosum atque insectatum esse hastis meum memoras
 patrem,
 et eum morbum mi esse utqui mē opu' sit insputarier?
 HE. (*in soothing tones*) ne verere, multos iste morbus homines
 macerat,
- 555 quibus insputari saluti fuit; atque is profuit.

AR. (*turning to him angrily*) quid tu autem? etiam huic
 credis — (*chokes with rage*). HE. quid ego credam
 huic? AR. insanum esse me?
 TY. (*affecting terror*) vidēn tu hunc quā inimico voltu in-
 tuitur? concedi optumumst.

(*with a shriek*) Hegiö! fit quod tibi ego dixi, gliscit rabies,
cavē tibi (*drags him away*).

HE. credidi esse insanum extemplo ubi te appellavit Tyndarum.

TY. quin suom ipse interdum ignorat nomen neque scit qui 560
siet.

HE. at etiam te suōm sodalem esse aibat. TY. (*ironically*)
hau vidi magis.

et quidem Ālcumeus atque Orestes et Lycurgu' postea
una opera mihi sunt sodales qua iste. AR. (*ceasing to struggle*
with the slaves) at etiam, furcifer,
male loqui mi audes? (*frowning*) non ego te novi? HE.
(*with a laugh*) pol planum id quidemst,

non novisse, qui istum appelles Tyndarum pro Philocrate. 565
quem vides, eum ignoras: illum nominas quem non vides.

AR. immo iste eūm sese ait qui non est esse et qui vero
est negat.

TY. (*with dignity*) tū enīm repertu's Philocratem qui superes
veriverbio.

AR. pol ego ūt rem video, tū ĩventu's vera vanitudine
qui convincas. (*authoritatively*) sed quaeso hercle, agedum 570
aspice ad me. TY. (*boldly meeting his eyes*) em.

AR. dic modo:
(*slowly*) tun negas te Tyndarum esse? TY. (*promptly*) nego,
ĩnquam. AR. tun te Philocratem

esse ais? TY. ego, ĩnquam. AR. (*to Hegio*) tune huic credis.

HE. (*with some hesitation*) plus quidē quam tibi
aut—mihi.

nam illequidem, quem tu hunc memoras esse, hodie hinc abiit
Alidem

ad patrem huius. AR. (*sarcastically*) quem patrem? qui servos
est! TY. et tu quidem

servos et liber fuisti, et ego me confido fore 575
si huius huc reconciliasso in libertatem filium.

AR. quid ais, furcifer? tun tete gnatum memoras liberum?

Ty. non equidem me Liberum, sed Philocrateŕ esse aio.

AR. (*turning away from him*) quid est?

ut scelestus, Hegio, nunc iste te ludos facit!

580 năm is est servos ipse, neque praeter se umquam ęi servos fuit.

Ty. quia tute ipse eges in patria nec tibi qui vivas domist,
omnis inveniri similis tuŕ vis; non mirum facis:

est miserorum ut malevolentes sint atque invideant bonis.

AR. (*earnestly*) Hegio, vidę sis nequid tu huic temere insistas
credere.

585 atque, ut perspicio, profecto iam aliquid pugnai edidit.

filium tuŕm quod redimere se ait, id ne utiquam mihi placet.

Ty. sciŕ te id nolle fieri; ecŕciam tamen ego id, si di adiuvant.

illum restituam huic, hic autem in Alidem me meŕ patri.

propterea ad patrem hinc amisi Tyndarum. AR. (*impatiently*)
quin tute is es,

590 neque praeter te in Alide ullu' servos istoc nominest.

Ty. pergin servom me exprobrare esse, id quod vŕ hŕstili
optigit?

AR. enŕm iam nequeo contineri. Ty. heus! audin quid ait?
quin fugis?

iam illic hic nos insectabit lapidibus, nisi ęllunc iubes
comprehendi. AR. crucior. Ty. ardent oculi: fit opus,
Hegio;

595 vidęn tu illi maculari corpu' totum maculis luridis?

atra bilis agitat hominem.. AR. at pol te, si hic sapiat senex,
pix atra agitet apŕd carnificem tuŕque capiti inluceat.

Ty. iam deliramenta loquitur, laruae stimulant virum,

Hegio. HE. quid si hunc comprehendi iusserim? Ty. sapias
magis.

600 AR. crucior lapidem non habere mę, ut ęlli mastigiaę
cerebrum excutiam, qui me insanum verbis concinnat suis.

Ty. audin lapidem quaeritare? AR. solu' te solum volo,

Hegio. HE. (*alarmed*) ęstinc loquere, siquid vis, procul.
tamen audiam.

Ty. namque edepol si adbites propius, os denasabit tibi mordicus. AR. (*trying to speak calmly*) neque pol me insa- 605
nūm, Hegio, esse creduis

neque fuisse umquam, neque esse morbum quem istic autumat. verum siquid metuis a me, iubē me vinciri: volo, dum istic itidem vinciatur. Ty. (*embarrassed*) immo enim

vero, Hegio, istic qui volt vinciatur. AR. (*contemptuously*) tacē modo. ego te, Philocrates

false, faciam ut verus hodie reperiare Tyndarus. 610

(*Tyndarus makes signs to him behind Hegio's back.*)

quid mi abnutas? Ty. tibi ego abnuto? AR. quid agat, si absis longius?

HE. (*perplexed*) quid ais? quid si adeam hunc insanum?

Ty. (*hastily*) nugas! ludificabitur, garriet quoi neque pes umquam neque caput compareat.

ornamenta absunt: Aiace, hunc quom vides, ipsum vides. 615

HE. nihili facio. tamen adibo. Ty. (*aside*) nunc ego omnino occidi,

nunc ego inter sacrum saxumque sto, nec quid faciam scio.

HE. do tibi operam, Aristophontes, siquid est quod me velis.

AR. ex me audibi' vera quae nunc falsa opinare, Hegio.

sed hoc primum, me expurigare tibi volo, me insaniam 620

neque tenere neque mi esse ullum morbum, nisi quod servio.

at ita me rex deorum atque hominum faxit patriae compotem,

ut istic Philocrates non magis est quam aut ego aut tu. HE. eho dic mihi,

quis illic igitur est? AR. quem dudum dixi a principio tibi.

hoc si secu' reperies, nullam caussam dico quin mihi 625
et parentum et libertatis apud te deliquio siet.

HE. quid tu ais? Ty. me tuum esse servom et te meum erum. HE. (*sharply*) haud istuc rogo.

fūstin liber? Ty. fui. AR. enimvero non fuit, nugas agit.

Ty. qui tu scis? an tu fortasse fûisti mēae matri obstetrix
 630 qui id tam audacter dicere audes? AR. puerum te vidi puer.

Ty. at ego te video maior maiorem: em rusum tibi.

(*sulkily*) meam rem non cures, si recte facias. num ego curo
 tuam?

HE. fuitne huic pater Thensaurochrysonicochrysidēs?

AR. non fuit, neque ego istuc nomen umquam audiui ante
 hunc diem.

635 Philocrati Theodoromedes fuit pater. Ty. (*aside*) pereō probe.
 quin quiesce. i diirectum, cor meum, ac suspende te.
 tu subsultas, ego miser vix asto prae formidine.

HE. satin istuc mihi exquisitumst, fuisse hunc servom in Alide
 neque esse hunc Philocratem? AR. tam sati' quam num-
 quam hoc invenies secus.

640 sed ubi is nunc est? HE. ubi ego minime atque ipsu' se
 volt maxume.

tum igitur ego deruncinatus, deartuatus sum miser
 huius scelesti techinis, qui me ut lubitumst ductavit dolis.
 sed vidē sis. AR. quin exploratum dico et provisum hoc tibi.
 HE. certon? AR. quin nil, inquam, invenies magis hoc certo
 certius.

645 Philocrates iam inde usque amicu' fuit mihi a puero puer.

HE. (*on a sudden thought*) sed qua faciest tuo' sodali' Philo-
 crates? AR. dicam tibi.

macilento ore, naso acuto, corpore albo, oculis nigris,
 subrufus aliquantum, crispu', cincinnatu' — HE. convenit.
 Ty. (*aside*) ut quidem hercle in medium ego hodie pessume
 processerim.

650 vaē illis virgis miseris quae hodie in tergo morientur meo.

HE. verba mihi data esse video. Ty. (*aside*) quid cessati',
 compedes,

currere ad me meaque amplecti crura, ut vos custodiam?

HE. satin med illi hodie scelesti capti ceperunt dolo?

illic servom se adsimulabat, hic sese autem liberum.

nuculeum amisi, reliqui pignerī putamina. 655
 ita mi stolido susum vorsum os sublevēre offuciis.
 hi(c) quidem me numquam inridebit. (*to the overseers*) Co-
 laphe, Cordalio, Corax!
 ite istinc, ecferite lora.

COLAPHUS

num lignatum mittimur?

(*they go inside and come out again with the thongs.*)

HE. inicite huic manicas maxumas mastigiaē.

(*the overseers proceed to bind Tyndarus.*)

TY. quid hōc est negoti? quid ego deliqui? HE. rogas, 660
 sartor satorque scelerum et messor maxume.

TY. non occatorem dicere audebas prius?

nam semper occant priu' quam sariunt rustici.

HE. attat! ut confidenter mihi contra astitit!

TY. decet innocentem servolum atque innoxium 665
 confidentem esse sūōm apud erum potissimum.

HE. astringite isti sulti' vehementer manus.

TY. tuos sum, tū hās quidem vel praecidi iube.

sed quid negoti est, quā̃m ōb rem suscenses mihi?

HE. (*sternly*) quia me meamque rem, quod in te uno fuit, 670
 tuis scelestis falsidicis fallaciis

delaceravisti dēartuavistique opes.

confecisti omnis res ac rationes meas:

ita mi exemisti Philocratem fallaciis.

illum esse servom credidi, te liberum; 675

ita vosmet aiebatis itaque nomina

inter vos permutastis. TY. (*boldly*) fateor omnia
 facta esse ita ut tu dicis, et fallaciis

abiisse eum abs te mea opera atque astutia;

an, obsecro hercle te, id nunc suscenses mihi? 680

HE. at cum cruciatu maxumo id factumst tuo.

TY. dum ne ob malefacta peream, parvi existumo.

si ego hic peribo, ast ille ut dixit non redit,

at erit mi hoc factum mortuo memorabile,

685 me meum erum captum ex servitute atque hostibus
reducem fecisse liberum in patriam ad patrem,
meumque potiu' me caput periculo
praeoptavisse quam is periret ponere.

HE. facito ergo ut Accherunti clueas gloria.

690 TY. qui per virtutem periit, at non interit.

HE. quando ego te exemplis excruciaro pessumis
atque ob sutelas tuas te Morti misero,
vel te interiisse vel perisse praedicent ;
dum pereas, nil interdico aiant vivere.

695 TY. pol si istuc faxis, hau sine poena feceris,
si ille huc rebitet, sicut confido adfore.

AR. (*aside. He has shown the greatest surprise during this conversation*) pro di immortales ! nunc ego teneo, nunc
scio

quid hōc sit negoti. meu' sodali' Philocrates
in libertatest ad patrem in patria. bene est,

700 nec usquam quisquamst mi aequae meliu' quoi velim.
sed hoc mihi aegre est, me huic dedisse operam malam,
qui nunc propter me meaque verba vinctus est.

HE. votuin te quicquam mi hodie falsum proloqui ?

TY. votuisti. HE. cur es ausu' mentiri mihi ?

705 TY. quia vera obessent illi quoi operam dabam :
nunc falsa prosunt. HE. at tibi oberunt. TY. optumest.
at erūm servavi, quem servatum gaudeo,
quoi me custodem addiderat eru' maior meus.

(*appealingly*) sed malene id factum tu arbitrare ? HE. (*with emphasis*) pessume.

710 TY. at ego aio recte, qui abs te sorsum sentio.

nam cogitato, siquis hoc gnato tuo
tuo' servo' faxit, qualem haberes gratiam ?
emitteresne necne eum servom manu ?

essetne apud te is servos acceptissimus ? (*Hegio remains silent.*)

responde. HE. (*answering with reluctance*) opinor. Ty.
cur ergo iratus mihi's? 715

HE. quia illi fûisti quam mihi fidelior.

Ty. quid? tu una nocte postulavisti et die
recens captum hominem, nuperum, novicium,
te perdocere ut meliu' consulerem tibi
quam illi quicum una a puero aetatem exegeram. 720

HE. (*impatiently*) ergo ab eo petito gratiam istam. (*to the
overseers*) ducite

ubi ponderosas, crassas capiat compedis.

inde ibi' porro in latomias lapidarias.

ibi quom alii octonos lapides ecfodiunt, nisi
quotidiano sesqueopu' confeceris, 725

'Sescentoplago' nomen indetur tibi.

AR. (*coming forward*) per deōs atque homines ego te obtestor,
Hegio.

ne tu istunc hominem perdis. HE. (*sarcastically*) curabitur;

nam noctu nervo vinctu' custodibitur,

interdius sub terra lapides eximet: 730

diu ego hunc cruciabo, non uno absolvam die.

AR. (*appealingly*) certumne est tibi istuc? HE. (*roughly*)
non moriri certius.

abducite istum actutum ad Hippolytum fabrum,

iubete huic crassas compedis impingier;

inde extra portam ad mēum libertum Cordalum 735

in lapidinas facite deductus siet:

atque hunc me velle dicite ita curarier

nequi deterius huic sit quam quoi pessume est.

Ty. cur ego te invito me esse salvom postulem?

periculum vitae mēae tuō stat periculo. 740

post mortem in morte nil est quod metuum mali.

etsi pervivo usque ad summam aetatem, tamen

breve spatium est perferundi quae minitas mihi.

vale atque salve, etsi aliter ut dicam meres.

745 tu, Aristophontes, de me ut meruisti, ita vale;
 nam mihi propter tē hōc optigit. HE. (*in a rage*) abducite.
 TY. (*as the overseers are removing him*) at unum hoc quaeso, si
 huc rebitet Philocrates,
 ut mihi eīu' facias conveniundi copiam.

HE. periisti', nisi hūnc nunc iam e conspectu abducitis.
 (*the overseers drag Tyndarus off the stage.*)

750 TY. (*impudently*) vis haec quidem hercle est, et trahi et trudi
 simul. (*exit Tyndarus.*)

HE. (*striding along the stage*) illicst abductu' recta in phy-
 lacam, ut dignus est.

ego illis captivis aliis documentum dabo,
 ne tale quisquam facinus incipere audeat.
 quod absque hoc esset, qui mihi hoc fecit palam,

755 usque offrenatum sūis me ductarent dolis.
 nunc certumst nulli posthac quicquam credere.
 (*grimly*) sat sum semel deceptus. (*with a sigh*) speravi miser
 ex servitute me exemisse filium:

ea spes elapsa est. perdidī unum filium,

760 puerum quadrimum quem mihi servos surpuit,
 neque eum servom umquam repperi neque filium;
 maior potitus hostium est. quod hōc est scelus?
 quasi in orbitatem liberos produxerim.

(*to Aristophontes*) sequere hac, redducam te ubi fuisti. (*bit-
 terly*) neminis

765 miserere certumst, quia meī miseret neminem.

AR. exauspicavi ex vinclis: nunc intellego
 redauspicandum esse in catenas denuo.

(*Hegio and Aristophontes enter the house.*)

ACTUS IV

(*Ergasilus hurries in, greatly excited.*)

ER. Iuppiter Supreme, servas me measque auges opes,
 maxumas opimitates opiparasque offers mihi,
 laudem, lucrum, ludum, iocum, festivitatem, ferias, 770
 pompam, penum, potationes, saturitatem, gaudium,
 nec quoiquam homini supplicare nunciam certumst mihi;
 nam vel prodesse amico possum vel inimicum perdere,
 ita hic me amoenitate amoena amoenus oneravit dies.
 sine sacris hereditatem sum aptus ecfertissumam. 775
 nunc ad senem cursum capessam hunc Hegionem, quoi boni
 tantum adfero quantum ipse a dis optat, atque etiam amplius.
 (*on a sudden idea*) nunc certa res est, eodem pacto ut comici
 servi solent,
 coniciam in collum pallium, primo ex mē hanc rem ut audiat;
 speroque mē ob hunc nuntiū (*smacking his lips*) aeternum 780
 adepturum cibum. (*throws the loose end of his*
robe over his shoulder to prepare for running.)

(*Hegio comes out of the house without seeing the other.*)

HE. (*sings sadly*) Quanto in pectore hanc rem meo
 magi' voluto,
 tanto mi aegritudo auctior est in animo.
 ad illum modum sublitum os esse mi hodie!
 neque id perspicere quivi,
 quod quom scibitur, tum per urbem inridebor. 785
 quom extemplo ad forum advenero, omnes loquentur:
 'hic illest senex doctu' quoi verba data sunt.'
 (*recognizing Ergasilus*) sed Ergasilus estne hic procul
 quem video?

782 auctiōr.

conlecto quidemst pallio. quidnam acturust?

790 ER. (*to himself, without seeing Hegio*) move abs te
moram atque, Ergasile, age hanc rem.
eminor interminorque ne mi obstiterit obviam,
nisi quis sati' diu vixisse sese homo arbitrabitur.
nam qui obstiterit, ore sistet. HE. (*aside*) hic homo pugilatum
incipit.

ER. facere certumst. proinde ut omnes itinera insistant sua :
795 nequis in hac platea negoti conferat quicquam sui.
(*shaking his fist*) nam meumst ballista pugnum, cubitu' cata-
pultast mihi,

umerus aries ; tum genu ad quemque egero ad terram dabo,
dentilegos omnis mortalis faciam, quemque offendero.

HE. (*aside*) quae illaec eminatiost nam? nequeo mirari satis.

800 ER. faciam ut hui(u)s die locique meique semper meminerit.
qui mihi in cursu, faxo vitae is extemplo obstiterit suae.

HE. (*aside*) quid hic homo tantum incipissit facere cum
tantis minis?

ER. prius edico, nequi' propter culpam capiatur suam :
continete vos domi, prohibete a vobis vim meam.

805 HE. (*aside*) mira edepol sunt nū hīc in ventrem sumpsit
confidentiam.

vae misero illi quoui(u)s cibo iste factust imperiosior !

ER. tum pistoros scrospasci, qui alunt furfuribus sues,
quarum odore praeterire nemo pistrinum potest :

eōrum si quouisquam scrofam in publico conspexero,

810 ex ipsis dominis meis pugnis exculcabo furfures.

HE. (*aside*) basilicas edictiones atque imperiosas habet :
satur homost, habet profecto in ventre confidentiam.

ER. tum piscatores, qui praebent populo piscis foetidos,
qui advehuntur quadrupedanti, crucianti cantherio,

815 quorum odos subbasilicanos omnis abigit in forum,
is ego ora verberabo surpiculis piscariis,

791. eminōr.

- ut sciant alieno naso quam exhibeant molestiam.
tum lanii autem, qui concinnant liberis orbas ovis,
qui locant caedundos agnos et dupla agninam danunt,
qui Petroni nomen indunt verveci sectario, 820
eum ego si in via Petronem publica conspexero,
et Petronem et dominum reddam mortalis miserrumos.
HE. (*aside*) Eugepāē! edictiones aedilicias hi(c) quidem habet,
mirumque adeost ni hunc fecere sibi Aetoli agoranomum.
ER. non ego nunc parasitu' sum sed regum rex regalior, 825
tantu' ventri commeatu' meo adēst in portu cibus.
sed ego cesso hunc Hegionem onerare laetitia senem,
quī homine homō adaeque nemo vivit fortunatior?
HE. (*aside, with surprise*) quāē illaec est laetitia quam illic
laetu' largitur mihi?
ER. (*knocking at Hegio's door*) heus ubi estis? ecquis hic 830
est? ecquis hōc aperit ostium?
HE. (*aside*) hic homo ad cenam recipit se ad mē. ER.
(*wildly*) aperite hasce ambas fores
priu' quam pultando assulatim foribus exitium adfero.
HE. (*aside*) perlubēt hunc hominem colloquī. (*going for-*
ward) Ergasile. ER. (*without turning round*)
Ergasilum qui vocat?
HE. respice. ER. Fortuna quod tibi nec facit nec faciet,
me iubes?
sed quis est? HE. respice ad me, Hegio sum. 835
ER. (*turns round*) oh mihi
quantum est hominum optumorum optume in tempore
advenis.
HE. (*smiling*) nescioquem ad portum nactus es ubi cenes,
eō fastidis.
ER. cedo manum. HE. manum? ER. manum, inquam,
cedo tuam actutum. HE. tene.
ER. (*shaking Hegio's hand*) gaude. HE. quid ego gaudeam?
823. hīcquidem.

ER. quia ego impero, (*shaking it again*) age gaude modo.

840 HE. (*reprovingly*) pol maerores mi antevortunt gaudiīs. ER. noli irascier.

iam egō ex corpore exigam omnis maculas maerorum tibi.
(*shaking it again*) gaude audacter. HE. gaudeo, etsi nil scio
quod gaudeam.

ER. bene facis. iube—— (*stops to think*) HE. quid iubeam?
ER. ignem ingentem fieri.

HE. ignem ingentem? ER. ita dico, magnus ut sit. HE.
(*testily*) quid? me, volturi,

845 tuā causa aedis incensurum censes? ER. noli irascier.

iubēn an non iubes astituī aulas, patinas elui,
laridum atque—epulas foveri foculis ferventibus?

alium piscis praestinatū abire —— HE. (*to the audience*)
hic vigilans somniat.

ER. alium porcinam atque agninam et pullos gallinaceos ——

850 HE. scis bene esse si sit unde. ER. pernulam atque oph-
thalmiam,

horaeum, scombrum et trygonum et cetum et mollem caseum?

HE. nominandi istorum tibi erit magi' quam edundi copia
hic apud med, Ergasile. ER. meān me causa hoc censes
dicere?

HE. nec nil hodie nec multo plus tu hic edes, ne frustra sis.

855 proin tu tūi quotidiani victi ventrem ad me adferas.

ER. quin ita faciam ut tute cupias facere sumptum, etsi ego
votem.

HE. egone? ER. tune. HE. tum tu mi igitur erus es.
ER. immo benevolens.

vin te faciam fortunatum? HE. malim quam miserum quidem.

ER. cedo manum. HE. em manum. ER. (*solemnly*) di te
omnes adiuvant. HE. (*ruefully*) nil sentio.

860 ER. non enim es in senticetō, eō non sentis; sed iube
vasa tibi pura apparari ad rem divinam cito,

atque agnum adferri proprium pinguem. HE. cur? ER. ut
sacrifices.

HE. quoi deorum? ER. (*drawing himself up*) mihi hęcle,
nam ego nunc tibi sum summu' Iuppiter,
idem ego sum Salus, Fortuna, Lux, Laetitia, Gaudium.

proin tu deũ hunc saturitate facias tranquillum tibi. 865

HE. essurire mihi videtur. ER. miquidem essurio, non tibi.

HE. Iuppiter te dique perdant. ER. tęc hęcle—mi aequom
est gratias

agere ob nuntium; tantum ego nunc porto a portu tibi boni:
(*smiling on Hegio*) nunc tu mihi places. HE. abĩ, stultu's, 870
sero post tempus venis.

ER. igitur olim si advenissem, magi' tu tum istuc diceres;
nunc hanc laetitiam accipe a me quam fero. nam filium
tũom modo in portu Philopolemum vivom, salvom et sospitem
vidi in publica celoce, ibidemque illum adulescentulum
Aleum una et tũom Stalagmum servom, qui aufugit domo, 875
qui tibi surrupuit quadrimum puerum filiolum tuom.

HE. abi ĩn malam rem, ludi' me. ER. (*with great earnest-*
ness) ita me amabit sancta Saturitas,

Hegio, itaque sũo me semper condecoret cognomine,
ut ego vidi. HE. (*in amazement*) mẽum gnatum? ER.
tuom gnatum et genium meum.

HE. et captivom illum Alidensem? ER. μὰ τὸν Ἀπόλλω. 880

HE. et servolum
mẽum Stalagmum, mẽum qui gnatum surrupuit? ER. ναὶ
τὰν Κόραν.

HE. iam diu—— ER. ναὶ τὰν Πραινέστην. HE. venit?

ER. ναὶ τὰν Σιγνίαν.

HE. certon? ER. ναὶ τὰν Φρουσινῶνα. HE. vidě sis. ER.

ναὶ τὰν Ἀλάτριον.

HE. (*smiling*) quid tu per barbaricas urbis iuras? ER. (*ma-*
liciously) quia enim item asperae

862. propriũ.

866. mĩquidem.

885 sunt ut tuõm victum autumabas esse. HE. vae aetati —
ER. tuae!

quippe quando mihi nil credi', quod ego dico sedulo.
sed Stalagmu' quoius erāt tunc nationi', quom hinc abît?

HE. Siculus. ER. et nunc Siculu' non est, Boius est,
boiam terit.

890 HE. dic, bonan fide tu mi istaec verba dixisti? ER. bona,

HE. di immortales, iterum gnatu' videor, si vera autumas.

ER. ain tu? dubium habebis etiam, sancte quom ego iurem
tibi?

postremo, Hegio, si parva iuriiurandost fides,
vise ad portum. HE. (*turning to go*) facere certumst. (*hur-*
riedly) tu intu' cura quod opus est,

895 sume, posce, prome quidvis. te facio cellarium.

ER. nam hercle, nisi mantiscinatu' probe erõ, fusti pectito.

HE. aeternum tibi dapinabo victum, si vera autumas.

ER. unde id? HE. a me meoque gnato. ER. sponden tu
istuc? HE. spondeo.

ER. at ego tuõm tibi advenisse filium respondeo.

900 HE. cura quam optume potes. ER. bene ambula et redam-
bula. (*exit Hegio.*)

ER. (*smacking his lips*) illic hñc abiit, mihi rem summam
credidit cibariam.

(*gesticulating wildly*) di immortales, iam ut ego collos prae-
truncabo te(r)goribus!

quanta pernis pesti' veniet, quanta labes larido.

quanta sumini absumedo, quanta callo calamitas,

905 quanta laniis lassitudo, quanta porcinariis!

nam si alia memorem quae ad ventri' victum conducunt,
morast.

nunc ibo ut pro praefectura meâ ius dicam larido,

et quae pendent indemnatae pernae, îs auxilium ut feram.

(*dashes into the house.*)

(Clatter of crockery heard within. Soon one of Hegio's servants runs out in great agitation.)

PUER. *(to the audience)* Diespiter te dique, Ergasile, perdant
et ventrem tuom,
parasitosque omnis et qui posthac cenam parasitis dabit. 910
clades calamitasque, intemperies modo in nostram advenit
domum.
quasi lupo essuriens metui ne in me faceret impetum.
nimi'que hercule ego illum male formidabam, ita frendebat
dentibus.

adveniens deturbavit totum cum carni carnarium;
arripuit gladium, praetruncavit tribu' te(r)goribus glandia; 915
aulas calicesque omnis confregit, nisi quae modiales erant.
cocium percontabatur possentne seriae fervere.
cellas refregit omnis intus recclusitque armarium.
(going to the door) adservate istunc, sulti', servi. ego ibo ut
conveniam senem,
dicam ut sibi penum aliud ornet, siquidem sese uti volet; 920
nam hic quidem ut adornat aut nunc iam nil est aut iam
nil erit. *(exit servant.)*

ACTUS V

HEGIO PHILOPOLEMUS PHILOCRATES

(Enter Hegio, very happy, with his elder son, accompanied by Philocrates. The slave who had kidnapped Hegio's younger son follows in custody.)

HE. *(sings)* Iovi disque ago gratias merito magnas,
(counting on his fingers) quom te redducem tuo patri
reddiderunt,
quomque ex miseriis plurimis me exemerunt,
quae adhuc te carens dum hic fui sustentabam, 925

quomque hunc conspicio in potestate nostra,
quomque haec reperta est fides firma nobis.

PHILOP. sati' iam dolui ex animo, et cura sati' me et
lacrumis maceravi,
sati' iam audivi tuas aerumnas ad portum mihi quas
memorasti.

930 hoc agamus. PHILOC. quid nunc, quoniam tecum servavi
fidem

tibique hunc reducem in libertatem feci? HE. fecisti ut tibi,
Philocrates, numquam referre gratiam possim satis,
proinde ut tu promeritis de me et filiō. PHILOP. immo
potes,

pater, et poteris et ego potero, et dī eam potestatem dabunt
935 ut beneficium benemerenti nostro merito muneres;

sicut tu huic potes, pater mi, facere merito maxume.

HE. quid opus verbis? lingua nullast qua negem quidquid
roges.

PHILOC. postulo abs te ut mihi illum reddas servom quem
hic reliqueram

pignu' pro me, qui mihi melior quam sibi semper fuit,

940 pro benefactis ei(u)s ut ei pretium possim reddere.

HE. quod bene fecisti referetur gratia id quod postulas;
et id et aliud quod me orabis impetrabis. (*hesitating*) atque te
nolim suscensere quod ego iratus ei feci male.

PHILOC. (*with great anxiety*) quid fecisti? HE. in lapicidinas
compeditum condidi,

945 ubi rescivi mihi data esse verba. PHILOC. vae misero mihi!
propter meum caput labores homini evenisse optumo!

HE. at ob eam rem mihi libellam pro eo argenti ne duis:
gratis a me, ut sit liber, ducito. PHILOC. edepol, Hegio,
faci' benigne. sed quaeso hominem ut iubeas arcessi. HE.

licet.

950 (*goes to the door of the house and calls impatiently to servants*)

within) ubi estis vos? ite actutum, Tyndarum huc accessite.

(to the two young officers) vos ite intro. interibi ego ex hac statua verberea volo

erogitare meo minore quid sit factum filio.

vos lavate interibi. PHILOP. sequere hac, Philocrates, me intro. PHILOC. sequor. *(the two enter the house.)*

HE. *(with bitter irony)* age tu illuc procede, bone vir, lepidum mancupium meum.

ST. *(surlily)* quid me oportet facere, ubi tu tali' vir falsum 955 autumas?

fui ego bellu', lepidu'; bonu' vir numquam neque frugi bonae, neque ero umquam: ne spem ponas me bonae frugi fore.

HE. *(in tone of warning)* propemodum ubi loci fortunae tuae sint facile intellegis.

sic eri' verax, tua ex re facies—ex mala meliusculam.

recte et vera loquere, sed neque tu vere neque recte adhuc 960 fecisti umquam. ST. quod ego fatear, credin pudeat quom autumes?

HE. at ego faciam ut pudeat, nam in ruborem te totum dabo.

ST. eia! credo ego, inperito plagas minitaris mihi.

tandem istaec aufer, dic quid fers, ut feras hinc quod petis.

HE. sati' facundu's, sed iam fieri dictis volo compendium. 965 hoc agamus. iam animum advorte ac mihi quae dicam edissere.

sic eri' verax, e tuis rebus feceris meliusculas.

ST. nugae istaec sunt. non me censes scire quid dignus siem?

HE. at ea subterfugere potis es pauca, si non omnia.

ST. *(bitterly)* pauca ecfugiam, scio; nam multa evenient, et 970 merito meo,

quia et fugi et tibi surrupui filium et eum vendidi.

HE. (*eagerly*) quōi homini? ST. Theodoromedi in Alide
Polyplusio,

sex minis. HE. (*with a shout*) pro di immortales, is quidem
huius est pater.

975 (*runs to the door*) Philocrates! ST. quin meli' novi quam
te. et vidi saepius.

HE. (*in a fever of impatience*) serva, Iuppiter Supreme, et mē
ēt meum gnatum mihi.

Philocrates, per tūom te geniūm obsecro, exi, te volo.

(*Philocrates hastens out.*)

PH. Hegio, adsum. siquid me vis impera. HE. (*hurriedly*)
hic gnatum meum

tuō patri ait se vendidisse sex minis in Alide.

980 PH. (*puzzled*) quam diu id factum est? ST. hic annus incipit
vicensumus.

PH. (*with decision*) falsa memorat. ST. aut ego aut tu. nam
tibi quadrimulum

tuo' pater peculiarem parvolum puero dedit.

PH. quid erat ei nomen? si vera dici', memoradum mihi.

ST. Paegnium vocitatus, post vos indidisti' Tyndaro.

985 PH. (*trying to recollect*) cur ego te non novi? ST. quia mos
est oblivisci hominibus

neque novisse quōiu' nihili sit faciunda gratia.

PH. (*slowly*) dic mihi, isne istic fuit, quem vendidisti mēo
patri,

qui mihi peculiari' datus est? ST. huius filius.

HE. (*anxiously*) vivitne is homo? ST. (*carelessly*) argentum
accepi, nil curavi ceterum.

990 HE. (*turning to Philocrates*) quid tū ais? PH. (*with sudden
comprehension*) quin istic ipsust Tyndarus tuo' filius,

ut quidem hic argumenta loquitur. nam is mecum a puero
puer

bene pudiceque educatus usque ad adulescentiam.

HE. (*trying to realize it all*) et miser sum et fortunatu', si vos
vera dicitis ;
eō miser sum quia male illi feci, si gnatus meust.
eheu ! quōm ego plus minusque feci quam me aequom fuit. 995
quod male feci, crucior ; modo si infectum fieri possiet !
(*looking to the door*) sed ēccum inēdit huc ornatus haud ex
sūis virtutibus.

(*Enter Tyndarus heavily fettered, carrying a pickaxe and in custody. Hegio looks fondly at him.*)

TY. (*to the audience*) vidi ego multa saepe picta quae Accherunti
fierent
cruciamenta : verum enīmvero nulla adaequest Accheruns
atque ubi ego fūi, in lapicidinīs. illic ibi demumst locus 1000
ubi labore lassitudost exigunda ex corpore.
nam ubi illo adveni, quasi patriciis pueris aut monerulae
aut anites aut coturnices dantur quicum lusitent,
itidem haec mihi advenienti upupa qui me delectem datast.
(*seeing Hegio*) sed erus eccum ante ostium, et erus alter eccum 1005
ex Alide
rediit. HE. (*unable to keep silence any longer*) salvē, exoptate
gnate mi. TY. (*surprised*) hem ! quid 'gnate mi' ?
attat ! sciō cur te patrem adsimules esse et me filium :
quia mi item ut parentes luci' das tuendi copiam.
PH. salve, Tyndare. TY. et tu, quoiu' caussa hanc aerum-
nam exigo.
PH. at nunc liber in divitias faxo venies. nam tibi 1010
pater hic est ; hic servo' qui te huic hinc quadrimum surpuit,
vendidit patri meo te sex minis, is te mihi
parvolum peculiarem parvolo puero dedit
illi ; hic indicium fecit ; nam hunc ex Alide huc redducimus.
TY. quid huīu' filium ? PH. intus eccum, fratrem germanum 1015
tuom.

TY. quid tu ais? adduxtin illūm, hui(u)s captivom filium?

PH. quin, inquam, intus hic est. TY. fecisti edepol et recte
et bene.

PH. nunc tibi pater hic est: hic fur est tuo' qui parvom
hinc te abstulit.

TY. (*frowning at Stalagnus*) at ego hunc grandi' grandem
natu ob furtum ad carnificem dabo.

1020 PH. meritus est. TY. ergo edepol merito meritam merce-
dem dabo.

(*turning to Hegio*) sed dic, oro: pater meus tune es?

HE. (*slowly, with emotion*) ego sum, gnate mi.

TY. nunc demum in memoriam redeo, quom mecum recogito,
nunc edepol demum in memoriam regredior audisse me,
quasi per nebulām, Hegionem meūm patrem vocarier.

1025 HE. is ego sum — PH. (*interrupting*) compedibu' quaeso
ut tibi sit levior filius

atque huic gravior servos. HE. certumst principio id prae-
vortier.

eamus intro, ut arcessatur faber ut istas compedis

tibi adimam, huic dem. ST. (*with a surly smile*) quoi peculi
nil est, recte feceris.

(*the actors come to the front of the stage and address the audience.*)

Spectatores, ad pudicos mores facta haec fabula est,

1030 neque in hac ulla indigne facta sunt neque ulla amatio

nec pueri suppositio nec ārgenti circumductio,

neque ubi amans adulescens scortum liberet clam suōm
patrem.

huiu' modi paucas poetae reperiunt comoedias,

1035 ubi boni meliores fiant. nunc vos, si vobis placet

et si placuimus neque odio fuimu', signum hoc mittite:

qui pudicitiae esse volti' praemium, plausum date.

1023. regrediōr.

FINIS.

METRA HUIUS FABULAE

- Vers. 1 ad 194 iambici senarii (◡ ◡)
- „ 195-203 iambici octonarii (197 dim. acat.), sed 201 troch. octonar.
- „ 204-207 cretici (◡ ◡ —), sed 206 iamb. dim. acat.
- „ 208, 209 trochaici octonarii (◡ ◡)
- „ 210-223 cretici, sed 215 troch. octonar.
- „ 224, 225 iambici septenar. et octonar.
- „ 226-230 bacchiaci tetrametri acatalectici (◡ ◡ —)
- „ 231, 232 anap. dim. (◡ ◡ ◡) cum iamb. dim.
- „ 233 iamb. dim. cat.
- „ 234-239 cretici
- „ 240, 241 trochaici octonarii
- „ 242-360 trochaici septenarii
- „ 361-384 iambici senarii
- „ 385-497 trochaici septenarii
- „ 498-507 bacchiaci, sed 498, 500 anap. dim. acat., 502, 503 troch. octonarius
- „ 508 anap. tetram. acat.
- „ 509 versus Reizianus = iamb. dim. acat. cum colo Reiziano (◡ ◡ ◡ — —)
- „ 510 troch. dim. cat. cum colo Reiziano (◡ — ◡ ◡ — —)
- „ 511 troch. dim. cat. cum colo ithyphallico (— — — ◡ — ◡)
- „ 512 troch. dim. acat.
- „ 513 iamb. senar.
- „ 514, 515 iamb. septenarius
- „ 516-524 iambici octonarii (524 cum monometro)
- „ 525-532 trochaici octonarii et septenarii, sed 525 dim. acat., 530, 532 iamb. senarii
- „ 533-540 iambici octonarii, sed 534, 535 troch. septenar. et octonar.
- „ 541-658 trochaici septenarii
- „ 659-767 iambici senarii

PLAUTI CAPTIVI

Vers. 768, 769 trochaici septenarii

„ 770-780 iambici octonarii, sed 772, 775 troch. septenar.

„ 781-790 bacchiaci, sed 784 iamb. dim. cat.

„ 791-832 trochaici septenarii

„ 833, 834 iambici octonarii

„ 835, 836 cretici

„ 837 iamb. septenarius

„ 838-908 trochaici septenarii

„ 909-921 iambici octonarii

„ 922-927 bacchiaci

„ 928, 929 trochaici octonarii

„ 930-1036 trochaici septenarii

NOTES

Argumentum. This acrostic poem on the plot (*argumentum*) of the play is the work of an editor in the time of the Empire and need not be read.

Personae. A name in a comedy, English or Roman, usually suits the part. *Ergasilus* (ἐργάζομαι, I work) 'Strenuous' (this is sarcasm); *Hegio* (ἡγέομαι, I rule) 'Sir Marmaduke Ruler'; *Philocrates* (φιλέω, I love, κράτος, power) 'Captain Ambitious'; *Tyndarus*, his servant, the actual name of the young Aetolian whose adventure suggested the play (see Intr.); *Aristophontes* (ἀριστος, best, φένω, I kill) 'Colonel Warchief'; *Philopolemus* (φιλέω, I love, πόλεμος, war), Hegio's son, 'Captain Reckless Ruler'. *Stalagmus* (σταλαγμός, a drop, ear-drop), a common nickname for small people, 'Ear-drop' (so the surly servant, the villain of the piece, had a short, squat figure).

Prologus. Like our 'prologue', *prōlogus* (Greek πρόλογος, literally 'foreword') meant either the preliminary lines or the speaker of them. He sometimes had a hard task to get a hearing. We can see from vv. 11 ff. that a disturbance at the back of the theatre (by late comers who could not find seats) was a thing that could be counted on with tolerable certainty. The appeal for order gave the speaker an opportunity of repeating the rather intricate plot (vv. 17 ff.), and of impressing on the audience the difference between Philocrates and Tyndarus. They had, as we shall see, exchanged dresses, so that Tyndarus, the servant, has the uniform of a captain, while his master wears a servant's dress.

vv. 38 f. *illic vocatur Philocrates, hic Tyndarus:*
huius ille, hic illius hodie fert imaginem.

The **Scene**, which is unchanged throughout the play, is a street (v. 795) in an Aetolian town, Pleuron, with Hegio's mansion for background. The action begins in the morning (v. 127), and the Unity of Time is threatened by making Philocrates go to Elis after the Second Act and return in time for the Fifth. Plautus takes care to mention that he returned in a Government express-boat (*in publica cēlōce*, v. 874).

And now let the reader imagine himself to be one of the Roman holiday-crowd who sat expectant in the theatre before the curtain.

CAPTIVI

The title of the play he would know, 'the Prisoners-of-war'; and the advertisements had shown a picture of two heavily fettered prisoners, one in a captain's uniform, the other like his servant. When the curtain is removed, there they are standing on the stage manacled hand to hand, fettered foot to foot, with such a superfluity of heavy chains that the spectators titter and are ready for the Prologue's opening joke: 'they are standing out of respect to such of my audience as have to stand. Otherwise, of course, they would sit down.' Sit down! How could they, fettered and manacled like that? The Prologue has to begin with a joke, for if he fails to win a quiet hearing, the spectators will never understand that the prisoner in the captain's uniform is really the servant, while the seeming servant is really the captain. He tells the story in measured tones. The lines move quietly, mainly iambi (—) and spondees (— —), with such an absence of the things that puzzle a novice, that the scansion is mere child's play:

hōs quōs | vīdē|tī' stā|r(e) hīc cāp|tīvōs | dūōs,
illī | quī(a) ās|tānt hī | stānt ām|bō nōn | sēdēt.
hōc vōs | mī tēs|tēs ēs|tī' mē | vērūm | lōquī.

Compared with Greek iambic lines these may seem inferior, for they allow spondees in the second (mī tēs-) and the fourth foot (hīc cāp-; stānt ām-). But they are not. Plautus deliberately writes them so, to make them more resemble actual talk. It is like the difference between rhymed verse and blank verse in English. Rhymed lines never sound quite like what people speak; they are too artificial; they are poetry, not talk; whereas blank verse, if not too stilted or too 'literary', can almost be imagined to be actual conversation.

The reader must get accustomed as soon as possible to Republican Latin spelling; *uo* (*vo*) for *uū* (*vū*), e.g. *quom* for *quum* (*cum*), *servos* Nom. Sing. (v. 8); *-umus* Superl. e.g. *optume* (v. 10); *voster* for 'vester', *vorto* for 'verto', *quoi* for 'cui', *quius* for 'cuius', *caussa* for 'causa', etc. To the old Passive or Deponent Inf., e.g. *mendicari* (v. 13), *censerier* (v. 15). To Demonstrative Pronouns with *c* added, e.g. *illīc*, Nom. for 'ille' (v. 11), *illīc* Dat. or Adverb; or Adverbs with *c* removed, e.g. *illi* (Adv. or Dat.). And to the appendage of *est*, *es* in the form of *-st*, *-s*, like our 's' for 'is', e.g. *nactu's* (v. 154) for *nactus es*, *optumest* (v. 10) 'it's very well', 'that's all right', *optimumst* (v. 557) 'it's best'. A number of these are really Cicero's own spellings, while the dropping of final *s* after a short vowel, e.g. *videti'* (v. 1) was allowed by the poets of Cicero's time, such as Lucretius and even (in one line) Catullus.

1. *hos quos videtis for hi quos videtis*. The attraction of the demonstrative into the case of the relative is frequent in early Latin, e.g. Ter. Eun. 653 *eunuchum quem dedisti nobis, quas turbas dedit!*

Virgil puts this archaism into a royal utterance, Aen. 1. 573 *urbem quam statuo vestra est*. It has been referred to an old Latin usage of repeating the demonstrative in the relative clause. The full phrase would be *quam urbem statuo vestra est haec urbs*.

The attraction of the relative into the case of the demonstrative is frequent in Greek, being in fact the regular usage of Attic writers, e. g. *χρῶμαι οἷς ἔχω βιβλίοις*, but rare in Latin, e. g. Hor. Sat. 1. 6. 14 *notante Iudice quo nosti populo* (apparently a Graecism).

The plot of the play, turning as it does on the interchange of parts between Philocrates and Tyndarus, would be hard for an ordinary audience to follow. So the two are brought on the stage at the first, although they do not say anything, that the audience may have time to examine them and get familiar with their appearance.

2. *illi*: late comers who could not get a seat and were standing at the back of the theatre.

3. *mi* = *mihi*, like *nil* (never 'nihil' in Plautus).

5. *suo sibi*. In colloquial Latin *suus sibi*, 'his own' was used as a stronger expression than *suus*, 'his'; the *sibi* being in no particular grammatical construction. A prose-writer would use *proprius*. So v. 46 *sua sibi fallacia*; 50 *suo sibi servit patri*; 81 *suo sibi suco vivont*, etc.

8. *alterum*. On the occasional shortening in words of this form, so that a cretic word (— ∪ —) becomes a dactyl word (— ∪ ∪), see Intr. The most familiar example is *nesciō* (when followed by *quis*).

surpuit = *surripuit*. Cf. v. 760.

9. *eum*. On the monosyllable of conversation (when the word was not emphasized) see Introduction.

Alide. The 'Doric' form would of course be the form used by the Eleans themselves, and so by the Romans. *Alēus* = *Elēus* in v. 24, etc., shows the same shortening of the vowel as we get in *platēa* = *πλατεῖα*, etc.

vendidit. The final syllable of the Third Person is long in Plautus in the Perfect and wherever the Second Person has a long final: *curāt* (like *curās*), *terrēt* (like *terrēs*), *audīt* (like *audīs*), *sīt* (like *sis*), etc. But the shortening effect of final *t* (just as with us the vowel of 'note' is shorter than the vowel of 'node') was beginning to assert itself. For *dedīt*, *amāt*, *habēt*, etc. are remarkably frequent examples of the Law of Breves Breviantes (see Introduction).

10. If Plautus really wrote the line like this, with hiatus between *patri* and *huiusce*, he may have meant to indicate a slight pause while the Prologue turned round and pointed to Tyndarus, just as there is a pause in the next line after *ultimus*.

iam hoc tenetis? optumest, 'do you take me? very well'. The Prologue asks the spectators if they understand the plot as he has just explained it to them; they nod assent, and he declares himself satisfied, when he is interrupted by a noisy fellow at the back of the theatre.

11. **negat hercle**, etc. 'That man at the back says he does not (*sc.* take me). Tell him to come this way. If you cannot get a seat, sir, you will find walking-room outside' (i.e. leave the theatre). On *negāt* see the note on line 9.

12. The second foot is a proceleusmatic (υ υ υ υ) *ubi sede-*, a favourite foot of Plautus, well adapted to echo the 'patter' of talk.

13. **quando histrionem cogis mendicari**, 'if you *will* make the actor take to the begging line', i.e. drop his acting for the moment and beg of you not to make a disturbance. There is the same pun on 'begging' at the end of *All's Well that Ends Well*:

The king's a beggar, now the play is done,

i.e. begs your applause.

14. **tua**, emphatic: 'I'm not going to crack my lungs on your account; make no mistake'. On the very common shortening in words of this form, so that an iambus (υ —) becomes a pyrrhic (υ υ), see Introduction.

ne erres, 'do not err', 'do not delude yourself with the idea that I am going to strain my voice to be heard over your noise'. This seems a more natural explanation than 'to keep you from misunderstanding the plot'.

15. As the offender retired discomfited, the Prologue fires a parting shot by talking of him as a man without a vote, in contrast to the others whose income entitled them to be enrolled on the censor's list (a political metaphor for 'those who had paid for their seats').

ope would be in classical Latin *opibus* 'wealth', 'means': you who pay your footing (while 'ultimus illic' has not a seat and presumably not the money to pay for one).

16. **accipite relicuom**—a technical phrase of money transactions: 'let me discharge my debt', i.e. let me tell you the rest of the plot. So in the *Cistellaria* prologue (v. 188 sq.):

nunc quod relicuom restat volō persolvere,
ut expungatur nomen, nequid debeam.

alieno uti nil moror, 'none of the credit system for me'. In early Latin *moror* was a transitive verb, 'I cause to delay'. A judge, acquitting a prisoner, said *nil te moror*, 'I do not (will not, need not) detain you'. The phrase came to mean 'I do not care for', 'have not sufficient interest in to detain', an extremely common phrase in Latin Comedy.

18. **dominum**, 'his young master'. Notice the assonance with *domo*. The Romans (who wrongly derived *dominus* from *domus*) are fond of jingling the words.

20. **quasi**, 'about', = *fere*, a common use of the word in Plautus, e.g. Most. 623 *debet quasi quadraginta minas*.

22. 'Aye! the gods make shuttlecocks of us.'

24. **postquam belligerant**. The historical present after *postquam*, etc. is more frequent in the conversational style of the

comedians than in prose-writers. We have *postquam video* infr. v. 487; *postquam occasiost* Mil. 124; *postquam abs te abit* ib. 1330. With *quoniam* the Present is natural, for *quoniam* is merely *quoniam*, 'when now'.

cum Aleis. Why is not *cum* elided here (and in line 93) as in line 59? It is hard to see any satisfactory explanation.

25. **fit.** In early Latin poetry the long vowel of *fio* is preserved in the third sing. *fit*. In the classical period *fit* was pronounced short, like other third singulars in *-t*.

27. **hic:** i.e. Hegio. Or (with long *i*) 'here', 'in this house' (as in v. 98).

commercari, 'buy up', 'buy in large quantities'.

28. **qui:** the Third Declension abl., an old rival of *quo*, 'hoping to find one to exchange for his son—his prisoner son, I mean, for he knows nothing of this son (*pointing to Tyndarus*) he has at home'.

30. **indaudiuit.** This old Latin preposition *indu, endo* (a rival of *in*) appears also in *indipiscor, indugredi, induperator*. Juvenal twice uses the archaism *induperator* for *imperator*.

loco, 'rank'.

32. 'To save his son he would not save his money.'

33. **reconciliare,** 'to get back'. *Concilio*, lit. 'to call together', from *cum* and *√cal-*, as in *calata comitia, clamo, καλέω* (cf. *concilium*), has in old Latin the sense of 'to procure', especially 'to procure by purchase', and is a common word for buying in Plautus.

34. **quaestoribus:** the *quaestores urbani* were the officials who received the booty taken in war, and sold it by public auction (*sub hasta*).

35. **hisce = hi.** Plautus uses this form when the next word begins with a vowel. Why not *hi-ce*? Apparently the usual Plural suffix *-s* was added to the already formed Plural *hi*, so that *hi-s-ce* is as if we were to say 'childrens' instead of 'children'.

36. **amittat:** *amitto* = *dimitto* in old Latin; cf. v. 332 *et te et hunc amittam hinc*; 460 *te ut amittam*, etc. Even Virgil uses the word in this sense, *quisquis es, amissos hinc iam obliviscere Graios* A. 2. 148.

38, 39. **illic = ille.** See v. 261, and be careful to distinguish *illīc*, 'he', *illīc*, 'there', *hīc*, 'he', *hīc*, 'here'.

40. The first foot is a proceleusmatic (⏏ ⏏ ⏏) *et hic hodi-*; the next a dactyl *expedi-*.

expediat, 'will carry out this trick'.

45. **insciens.** The classical word *insciens* is not used by Plautus and Terence.

46. **sua sibi.** See note to v. 5, and cf. v. 50 below.

48. 'So they have devised by their own wit,' i.e. without help from anyone.

51. 'Ayē! men are paltry things when one thinks of it.' **quanti,** gen. of price. 'Lord! what fools these mortals be.'

52. 'All this will be fact on the boards, fiction for the benches.' Lit. 'this (*haec* by attraction for *hoc*) will be acted—a reality for us actors, a story, or play, for you'.

53. *paucis*: with *monitos*. 'One other thing I would briefly suggest.'

54. *operam dare*, 'to attend to' this play,—the regular phrase in Plautus; cf. *supr.* v. 6.

55. *non pertractate*, 'not in the hackneyed style'. *Tracto* = to handle; *pertracto* = 'to handle again and again'. But *pertracto* generally means 'to study carefully', and so some would read *nam pertractate*, 'for it has been written with care'.

56. 'It has no filthy lines that one must not repeat.' Adjectives in *-bilis* are great favourites with Plautus. We have *infr.* v. 302 *aequabilis*, 402 *discordabilis*; *Mil.* 544 *incogitabilis*, 1144 *adiutabilis*; *Most.* 859 *utibilis*, 1162 *impetrabilis*; *Trin.* 25 *conducibilis*; *Aul.* 191 *inlocabilis*, 533 *intolerabilis*, 633 *verberabilissime*, etc. They have often (as *inmemorabilis* here and *verberabilissime* *Aul.* 633) the sense of 'must', 'ought', and not merely of 'can'. They are further sometimes active, e.g. *adiutabilis* *Mil.* 1144; sometimes passive, as *utibilis* *Most.* 859.

58. *ne vereamini* is of course a joke. A Roman audience would rather relish a spectacle of the kind, as we know from Horace's account of the popular play of the day, *Epp.* 2. 1. 189 sqq.:

*Quattuor aut plures aulaea premuntur in horas,
dum fugiunt equitum turmae peditumque catervae;
mox trahitur manibus regum fortuna retortis;
esseda festinant, pilenta, petorrita, naves;
captivum portatur ebur, captiva Corinthus:*

and the Prologue goes on in v. 61 to apologize for depriving the spectators of the pleasure. The strange allusion to a 'braggart soldier' suggests that the 'Miles Gloriosus', one of Plautus' earliest plays, and a great favourite, had been re-staged recently.

61. *iniquomst*, 'would be unfair', like *longum est*, 'it would be tedious', *morast* (v. 906), 'it would be waste of time'.

choragium: the scenery, dresses, etc. Greek words were used of theatre-things, as French are with us.

62. *desubito*: an old Latin form. Cf. *derepente*. The difference between these and the classical forms, *subito*, *repente*, is like that between 'of a sudden' and 'suddenly' in English.

64. *advorsarium*. See v. 703. 'Those who are all for a battle-scene should go to law. If they can get some good strong rival I promise them a pretty battle-scene that will give them a distaste for battles for the future.'

68. 'And so good-bye to you, kind critics at home, brave fighters in the field.' *Duellum* is the old form of *bellum*, from *duo*, just as *bis* had an older form *duis*. Horace had a curious liking for this piece of old Latin, *Od.* 3. 5. 38 *pacem duello miscuit*, *ib.* 3. 14. 18

cadum Marsi memorem duelli; ib. 4. 15. 8 *vacuum duellis* | *Ianum Quirini clausit*: cf. Ep. 1. 2. 7; 2. 1. 254; 2. 2. 98. But he makes it a trisyllable. In Plautus it is a word of two syllables, *dvellum* (pronounce *dwel-*), like *tinguō*, etc., and so this line scans:

dōmī | dūēllī | quē dūēll | ātō | rēs ōp | tūmī.

ACT I. SCENE I.

Enter Ergasilus, a dependent, dinner-hunter, professional jester, toady, dressed in grey (as the *parasiti* were on the stage), looking miserably hungry, lean (v. 135), and woebegone. He complains of the difficulty in getting a dinner in these times, and laments the absence of his generous young patron, Philopolemus, who has been taken prisoner by the Eleans.

69. **nomen indidit** 'Scorto', 'have nicknamed me "Lady-love"'. The nominative, and not the dative, is the usual construction in Cicero in *nomen est mihi*, etc., e.g. Verr. 4. 53 *cui nomen Arethusa est*, but in other writers the dative is the favourite usage. Ovid has a curious freak of employing the nom. in phrases like *nomen habet*, etc., e.g. Met. 6. 400 *Marsya nomen habet*; 15. 96 *aetas, cui fecimus aurea nomen*; and he is followed by later prose-writers.

70. The pun on **invocatus**, 'uninvited', and *invocatus*, 'invoked', is difficult to reproduce in English. A Sir Toby Belch might say:

'The Reigning Beauty' they have called me, for
There's not a dinner where I am not *drunk*.

71. **derisores**, 'wags', 'my brother-parasites', as in Hor. Ep. 1. 18. 11 *imi Derisor lecti*. 'The wags call it, I know, a poor joke, but I say it is to the point.'

absurde: *absurdus* is lit. 'out of tune' (cf. Cic. de Or. 3. 11. 41 *vox absona et absurda*).

73. A lover called out the name of his mistress for luck before he threw the dice, just as another man would invoke a god or goddess in the same circumstances. We get an example in Curc. 356 *invocat Planesium*.

77. 'We poor mice who nibble, nibble at other men's larders.'

78. **res prolatae**, 'Vacation', lit. 'business (legal business, etc.) adjourned'; the regular phrase in Latin.

79. 'Our grinders have Vacation too.'

80. **caletur**: this impersonal use of the passive of intransitive verbs is especially found with verbs of motion, e.g. *ventum est*, *aditum est*, etc. 'They say snails crawl off to their holes in the dog-days, live on their own slime when there's no dew-fall.' Snails were thought to live on dew.

84. **rurant**: a coinage of Plautus. (The common word is *rusticari*.) Another coinage is *dentio* in Mil. 34 *ne dentes dentiant*.

86. **redierunt** : sc. *res*, the regular expression for the resumption of business. Cf. Cic. post Red. 11. 27 *cum res rediissent*.

87. **odiosici** and **incommodestici** are funnily coined words after the style of *venatici* and *Molossici* (of which last indeed the usual form is *Molossi*), as if they were names of breeds of dogs. 'Aye ! in Vacation we diners-out are keen as beagles. We're wolf-hounds when it's over, and *dear*-hounds too, yes ! and *bore*-hounds.' The *Molossi* were properly watch-dogs (Hor. Sat. 2. 6. 114).

88. **hic**, 'here at Pleuron'.

89. **frangi**. A more careful and logical writer than Plautus would have said *frangi sinere*.

aulas : the old form of *ollas*.

90. The *porta Trigemina* (so called from its three archways) was at the corner of the Aventine near the Tiber. Livy (35. 10) speaks of a dock on the river-bank *extra portam Trigeminam* as early as 193 B.C. The play was produced a little later, so the allusion is apt :

'Then hey ! for Three Arches and the dock-porter's sack.'

ilicet = *ire licet*.

92. **rex** : the conventional term applied by a client to a patron down to Imperial times, like *βασιλεὺς* at Athens.

est potitus hostium, 'fell in with the enemy', just as one might say *nactus est hostes*. We find the active *potire aliquem alicuius* in Plautus, e. g. Amph. 178 *eum nunc potivit pater servitutis*, and *potitus est hostium* is usually explained as if it were the corresponding passive construction to this : 'was captured by the enemy.' But it would be in that case *postquam mei sunt regis potiti hostes*, 'after the enemy were put in possession of my son'.

Potior, like most Latin deponents, is really a middle or reflexive rather than a passive form. *Potior alicuius* means, 'I make myself master of, put myself in possession of something'. *Utor, fruor*, 'I avail myself'; *vescor, pascor*, 'I feed myself'; *fungor*, 'I occupy myself', etc. The abl. after these words is really the abl. of instrument.

94. **illi est** = *illic est* (cf. v. 261). *Alide* for *in Alide* (see Introduction). Ergasilus would point to the stage exit which was supposed to lead to foreign parts and the harbour. The scene is always mentioned in a Prologue when it is *not* Athens, a clear proof that the Prologues were taken (with changes) from the Greek original.

96. **lamentariae** : a Plautine coinage.

98. **occipio** is common in Plautus where Cicero would use *incipio*, 'to begin'.

quaestum : viz. of a slave-dealer, a hated class at Rome.

101. **qui**. This rival of *quo* (cf. v. 28) survived in *qui fit ut*.

102. **nimis quam** = *perquam*, 'very much', in colloquial Latin. It is a mixture of the two phrases *nimis cupio* (a common expression

of colloquial Latin, e.g. Most. 266 *nimis velim lapidem*, 'I should like a stone') and *quam cupio*, 'how I wish!'

103. A pun on *recipio*, 'to recover', 'get or take again' (*accipio* of course is our English 'receive') and *se recipere*, 'to betake oneself':

'For *he* must be recovered, or *I* shall never recover.'

105. '*He* is a young gentleman of the good old school.' *ille demum*, 'he and only he', 'he especially'.

106. *gratiis*: always trisyllabic in the Comedians, in classical Latin *gratis*, is abl. of price, 'for mere thanks', 'for nothing but thanks'; *ingratiis*, a quadrisyllable, is abl. of manner, 'with thanklessness', 'against one's will', e.g. Mil. 449 PH. *mittin me an non mittis?* SC. *immo vi atque invitam ingratiis*, | *nisi voluntate abis, rapiam te domum*. But sometimes *gratis* is abl. of manner and means 'with thankfulness', 'pleasantly'. On one-syllabled *quonius* (*cuius*) see Introduction.

Tr.: 'Never did I smoothe the wrinkles from his brow for nothing,' sc. with my jokes.

107. *condigne* has elsewhere in Plautus a bad sense: e.g. Men. 906 *condigne autem haec meretrix fecit, ut mos est meretricius*.

mōratus, from *mōres*, 'character'; *mōratus*, from *mōra*, 'delay'.

Tr.: 'His father is a worthy gentleman of the same type. I will go on to his house now.'

109. *unde*. On the suppression of final *ē* in the Relative Adverb see Introduction.

ACT I. SCENE 2.

Hegio comes on the stage, attended by an overseer of his slaves. He gives Ergasilus an invitation to dinner, which the latter accepts conditionally in default of a better.

110. The *lorarius* was the overseer of the slaves, so called from the whip of thongs (*lora*, n. pl.) with which he punished them, the 'flogger'. The word was obsolete after Plautus' time. Cf. Aul. Gell. 10. 3. 19 *tanquam in scenicis fabulis qui dicebantur 'lorarii' quos erant iussi vinciebant aut verberabant*.

sis: from *si vis*, 'if you wish', 'if you please', the *v* being dropped, as in *audii* for *audivi*, *redii* for *redivi*, etc., and the *ii* being contracted to *i*, as in *gratis* for *gratiis*. The plural is *sultis*, i.e. *si vultis*, e.g. infr. v. 456 *servate istum sultis intus, servi*.

istos captivos duos: by attraction. Cf. v. 1.

112. *catenas singulares*, 'the light irons'. Both this and *catenae maiores* seem to be technical terms for different sorts of fetters used for slaves and criminals.

115. *uti adserventur*: with ellipse of *date operam*, or *videte*;

'see that they are kept'. Cf. ὅπως in Greek in such sentences as *νὺν οὖν ὅπως σώσεις μ' ἐπεὶ κἀπώλεσας* Ar. Nub. 1177. With ellipse of *cupio*, *ut* with the subj. is a common formula for wishes in old Latin, e. g. Ter. Eun. 302 *ut illum di deaeque senium perdant*. In classical Latin *utinam* (i. e. *uti* or *ut* with the particle *nam* as in *quisnam*, etc.) became the established expression in such cases, although *ut* is used by the poets now and then; e. g. Ov. Her. 13. 161 *quod ut videam canis albere capillis*.

uti is the old form of *ut*, still seen in *utinam*.

116. *Similis, dissimilis, consimilis*, etc. take the gen. in Plautus. Even in classical Latin the gen. seems to be the favourite construction with *similis, proprius*, etc., with which the English idiom requires the dat., 'like to a person', 'proper to a person', etc.

Tr.: 'A prisoner with the prison door open is a regular wild-bird.'

119. *lubentius = libentius*. See v. 292.

120. *non videre ita tu quidem*, 'you do not look like it', i. e. like preferring to be free than to be a slave. Hegio means that, if the *lorarius* did prefer freedom, he would save up his *peculium* and purchase his freedom. The *lorarius* says he has not money to purchase his freedom, and jocularly asks Hegio (with a play on the word *dare*) if he would advise him to run away. Hegio replies that he will be punished if he tries it. 'Aye! we'd all far rather be free than slaves.—Faith! you do not look like it.—Shall I pay my adieux, then, if I can't my ransom?—I'll pay you out, if you do.'

Hegio does not stand on his dignity but enjoys a joke with underlings. We can picture him as an old man with a ruddy cheek and a laughing eye.

123. 'I'll be a wild-bird, as you said just now.'

124. *ita ut dicis*, 'just so; and I'll clap Mr. Wild-bird in a cage'. The phrase would be uttered in everyday talk with the second syllable short, all the stress falling on the first syllable of the verb, *ita-ūt-dīcis* (see Introduction).

faxis. Early Latin had an S-Future like Greek, *faxo, faxis, faxit* (like *πράξω*), and an S-Aorist Optative, *faxim, faxis, faxit* (like *πράξαιμι*). This is the Future.

126. When Hegio does finally go to his brother's house where was another batch of prisoners (for he had been buying quite a number), he finds there an Elean officer, Aristophontes, through whom he detects the trick of Philocrates and Tyndarus.

127. *nocte hac*, 'last night'.

turbo: the slang word in Latin for 'making a shindy'.

128. *rusum = rursus*, a by-form of *rursus*. See v. 656.

129. 'Ah! I grieve to see this poor gentleman turned slaves' gaoler through his son's troubles.' Ergasilus, seeing Hegio (and the chance of a dinner) departing, makes the first move in the game, the 'sympathetic gambit'.

131. **conciliari.** Cf. v. 33.

'And yet, and yet, could the lost but be found, he might turn their hangman too. I should not mind.'—A magnanimous sentiment on Ergasilus' part.

133. 'Who's this talking?' How well the proceleusmatic, *quīs hīc loquī-*, suits the abrupt question. 'It is I, whom grief for you has made to dwindle, peak and pine. All relish lost for the food I have at home, though (*with a wink to the audience*) it's sheer bliss I get from the least taste of a scrap elsewhere.' This is very cleverly worded, especially the climax in line 137.

139. On the hiatus at the change of speaker (as in line 152), see Introduction.

140. Hegio is so easily imposed on that it is natural to find him afterwards falling into the trap laid by Philocrates and Tyndarus.

142. 'Ah! we never know our blessings till once they have gone from our hands.'

144. **potitust hostium.** Cf. v. 92.

148. Plautus makes one almost hear his dialogue, the rhythm is so perfect. Notice the hurried movement of all the short syllables in this line, and the gentle reproach of the opening spondees in the next. There is hiatus (as so often in all Latin and Greek poetry) after the interjection (cf. v. 152). On *dixīs induxīs*, S-Aor. Optative, see v. 124. 'Never say that, never admit it to your thoughts' (*duxis in animum*).

151. On the indicative with causal *quom* see Intro. Other examples in this play are vv. 356, 374, 922.

152. Finding 'the old man friendly', Ergasilus now makes the bold move.

huic: at this word Ergasilus pathetically lays his hands on his stomach. 'Ah! it comes hard on this poor friend. They've disbanded his regiment of Beefeaters.' Or else this may be a use of *hic* = *ego*, so common in colloquial Latin.

dolet. The impersonal use of verbs of feeling is commoner than the personal in old Latin. See Introduction.

153. **quia** = *quod*. This is a usage of colloquial Latin. Cicero has it in his letters, e.g. Fam. 5. 14. 2 *doleo quia doles*.

155. **imperare exercitum** was the phrase for summoning the Comitia Centuriata (which was in its origin a military organization); *remittere exercitum*, for dismissing the same.

156. **quid credis?** 'Would you believe it?'

provinciam, 'department', 'task' (cf. v. 474).

157. **quoi** refers to *Philopolemus*.

159. **multigeneribus**: a Plautine word.

162 sqq. A regular volley of puns on *pistor*, 'a miller' (bakers were unknown in Plautus' time) and *Pistoria*, a town in Etruria; *panis*, 'a loaf' and *Punici*, 'Carthaginians'; *placenta*, 'a cake' and *Placentia* in Gallia Cispadana; *turdus*, 'a thrush' (in the

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Roman view, a bird to be eaten, not heard) and *Turdetani*, a people in S. Spain; *ficedula*, 'a beccafico' (a small bird esteemed a great dainty by epicures: cf. Mart. 13. 5 *cerea qui patulo lucet ficedula lumbo*), suggests an imaginary *Ficedulenses*.

164. **opus sunt.** This construction of *opus* is found in all periods of Latin. In a negative sentence or after *quid* in an interrogative sentence the abl. is almost invariably found.

165. Cf. 'the world knows nothing of its greatest men': Philip van Artevelde.

166. 'What a military genius lies under this civilian's cloak!'

167. Proceleusmatic in first foot, *håbē mödö*.

168. **in his diebus**, 'in a few days'; a common Latin expression.

reconciliassere. Cf. v. 124.

169. **eccum** = *ecce hunc (hunc)*. So **eccam** = *ecce hanc (hanc)*; **eccillum** = *ecce illum*; **ellum**, **ellam** = *em illum, em illam*, etc.

171. Ergasilus' impatience makes him interrupt. The contrast between his sincerity in vv. 172-3 and his previous tone would amuse the audience.

173. **nusquam** (i.e. *ne*, the oldest form of the negative + *usquam*, just as *nefastus* = *ne* + *fastus*, *neuter* = *ne* + *uter*, *nullus* = *ne* + *ullus*, *nemo* = *ne* + *homo* (*homo*), etc.) means 'not in any place', 'nowhere', and sometimes, as here, 'not to any place', 'no-whither', = *non quoquam*. The loose usage of colloquial Latin often confuses the adverbs of rest in a place with those of motion to a place or from a place. Thus *intus*, which properly means 'within', as in vv. 114, 192, 456, 894, etc., has the sense of 'from within' in Most. 675 *evoca aliquem intus ad te*, Amph. 770, etc.: *peregre* means 'in foreign parts' in Trin. 596 *gestandust peregre clupeus*; 'from foreign parts', in Trin. 423 *quom peregre ueniet*. In English we say 'where are you going?' instead of 'whither are you going?'

quod sciam: the subjunctive is used in phrases that restrict or limit a general statement. Phrases with *attinet*, *posse*, and *esse*, however, generally take the ind., e.g. *quod ad me attinet, quod potero*. Cic. Brut. 17. 65 *Catonem vero quis nostrorum oratorum, qui quidem nunc sunt, legit?*

174. **mist** = *mi est, mihi est*.

175. The natural thing to do would be *te vocare ad me*, but Ergasilus leaves no doubt about what he actually wants to do.

176. **facete dictum**, 'neatly put!' *Est* is not omitted in the comic style in expressions like *aequom est, opus est, certum est*, etc.

pauillum has the same sense as *pauillo* would have, 'that is if you can be content with very poor fare', unless *esse* is inf. of *edo*.

177. **ne . . . modo** = *dummodo ne*.

178. **adsiduo**: adv. = *semper* or adj.

179. The invitation is treated as if it were the sale of an estate. 'Come on then, name your price.—It's a bargain, in the event of no other offer more suitable to the party or parties concerned.'

nisi qui, etc. seems to be a legal formula which Ergasilus, to whom a dinner is a serious matter, recites with comical gravity.

roga and *emptum* (here First Supine) are also technical words. Cf. Bacch. 881 CH. *roga hunc tu, tu promitte huic*. NI. *promitto, roga*. CL. *ducentos nummos aureos Philippos probos Dabin?* CH. '*dabuntur*' inque; responde. NI. *dabo*, and Epid. 471 *estne empti mi haec?* PE. *his legibus habeas licet*.

182. *hau*. The Romans of Plautus' day used *hau* before consonants, *haud* before vowels. Cf. *hauscio*, a compound like *nescio*.

'For sale one most capacious *acher*' is about as bad a pun in English as the pun on *profundum* (i. e. *venter*) and *fundus*.

183. *temperi*: the ablative of *tempus*, 'in time', 'early'. See v. 433.

'Well, if you are coming, come early.—Oh! I've nothing to do this moment.'

184. 'No! no! go and fish for your herring; you've only got a sprat as yet,' if we may so render *leporem*, 'a hare', and *irim*, 'a hedgehog' (which gipsies find very good eating).

185. *commētāt*: frequentative of *commeo*. 'My table-fare jogs along a stony path.'

188. *essitas*: frequentative of *edo*. 'With briers for standing dish?' Ergasilus enjoys the gibe so much that he recurs to it (with a pun on *sentio*) in v. 860 *non enim es in senticeto, eo non sentis*.

189. 'Tis of the earth, earthy: Your pig is a beast of the earth [so pork will be included in your bill of fare]—With, mostly, vegetables—Open a hospital.' Hegio's dinner was to be like Horace's, Epp. 1. 5 init.:

*Si potes Archiacis conviva recumbere lectis,
nec modica cenare times olus omne patella.*

191. *numquid vis?* the regular formula of leave-taking. 'Is that all then?' Ergasilus goes off to the *forum* (v. 478) to hunt for a better dinner.

192. A good example of the difference between *intro* (after a verb of motion) and *intus* (of rest).

193. *siet* = *sit*. This is really an optative form like *εἴην*, which was originally **ēiην*, as *siem* was originally **esiem*. The *ie* is contracted to *i* (cf. v. 247) in *sim*, and in the other subjunctives in *-im*, e. g. *duim* (v. 947), *velim*, *edim*, etc.; 'to see the state of my little account at the banker's.' Hegio had been buying so many prisoners (*commercari*) that his money had gone.

194. *ire dixeram* for *me iturum esse dixeram*. This construction is common in the Comedians, and is used side by side with the

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regular one in Most. 633 TR. *dic te daturum ut abeat*. TH. *egon dicam dare?* The difference between the two is like the difference between the syntax of 'I said I would go' and 'I spoke of going' in English. And we say, 'I hope to go' as well as 'I hope I shall go'.

dixeram for *dixi*. Cf. v. 17.

ivero for *ibo*. The use of the fut. pf. for the fut. is a feature of colloquial Latin. Cf. Mil. 863 *revenereo*; Trin. 625 *abscessero*, etc.

ACT II. SCENE I.

The prisoners, being left with the overseers on the stage, get permission to have a private talk. They discuss their plot to personate each other, so that Philocrates may get his liberty and Tyndarus be left as a hostage. This scene is a *canticum*, i.e. a song, or musical recitative, as opposed to a *deverbium*, i.e. a dialogue unaccompanied by music. (See Introduction, p. 21.)

Lines 195–200 are iambic, line 201 trochaic, lines 202–3 iambic.

197. So Tyndarus' dress (worn by Philocrates) was not a slave's dress.

200. 'Wrong must be deemed right if master does it.'

203. *pudet . . . pigeat* alludes to the saying *nimio id quod pudet facilius fertur quam illud quod piget* Pseud. 281 (cp. Trin. 345).

quia. Cf. v. 153.

cum catenis esse, 'to be in chains'; a common Latin expression. Cf. *cum telo esse*.

204. The metre changes to cretics of various types, till line 223. A cretic is – ◡ –, and the metre expresses distress or appeal. But line 206 is iambic. Tyndarus' indignant disclaimer (208–9) is trochaic, also line 215.

206. *quod est*: lit. 'we know that which is our duty'.

210. 'Let us get one favour from you.' *Oro*, 'I request'; *exoro*, 'I win my request'.

211. Some of Hegio's slaves had come out with the *lorarii* to get a look at the captives. They are the *arbitri*, 'onlookers' (cf. v. 220).

212. *vobis*. So there was more than one *lorarius*.

214. *incipisso* is a word peculiar to Plautus; 'but do not start a long talk.—Ah! no, I never meant to'.

215. *obnoxii*, 'obliged'.

216. *quom . . . facitis*. Cf. v. 151.

quae volumus = *eorum quae volumus*.

217. *compos* can take an abl. in Old Latin.

218. *iam* after *nunc* was pronounced as a disyllable, as it was after *quum* or *quom*, *quoniam*, and after *et*, *etiam*. When alone, Philocrates and Tyndarus resume their proper parts.

220. *arbitrari*: this is the oldest sense of *arbitror*, 'to be an eye-witness (*arbiter*) of something'.

220-223. These four regular cretic tetrameters are easily scanned:
n(e) ārbītrī | dīctā nōst|r(a) ārbītrā|rī quēānt, etc.

After them come two long iambic lines (224-5), a transition to the bacchiac tetrameters (a bacchius is $\cup - -$) of 226-30. Line 228, all pure bacchii, is easily scanned:

āgēnd(um) ēst. | ěr(o) ūt mē | vōlēš ēs|sē spērō,

but the others often show a molossus ($- - -$) instead of a bacchius. Cretics are resumed at line 234.

230. *offerre* . . . *vilitati*: i. e. offer for sale at a low price.

232. *maxuma pars* . . . *homines*: a variation of *maxuma pars* . . . *hominum*.

233. *impetrant*. Notice the force of the present tense: 'are trying to obtain'.

237. *quod tibi suadeam*. The subj. is like *velim* for *volo*.

238. *si audeam*, 'if I chose'. *Audeo*, i. e. **avideo* from *avidus* had originally the sense of 'to have a mind to', and it retains this sense often in Plautus. *Sodes*, 'if you please', is really *si audes*. Cf. Mil. 231 *auden participare me quod commentu's*?

te, 'you, a slave'.

240. *audio*: a common expression in colloquial Latin to cut short another's remarks, 'I know, I know'. Trochaic metre prevails to the end of the scene (but 244 is iambic).

243. *utqui* = *ut*. See v. 553.

fuisse, 'have been', i. e. am no more, like v. 516 *nunc illud est quom me fuisse quam esse nimio mavelim*, and Virgil's *fuimus Troes* (A. 2. 325); *sed fortuna fuit* (A. 7. 413). On the loss of -ē of *esse* see Introd. Cf. *perqu(e)*, line 246, like *atqu(e)*, i. e. *ac*; *nequ(e)*, i. e. *nec*.

246. *hostica*. In early Latin *hostis* had (like *hospes*, our 'guest') the meaning of 'stranger', and passed from this sense to that of 'enemy'. In Plautus *hosticus* means sometimes 'hostile' (as here), sometimes 'strange', as in Mil. 450 *hosticum hoc mihi domiciliumst, Athenis domus est*.

247. i. e. 'obey my orders now as before'.

servibas = *serviebas*. Both imperfect forms appear in Plautus; and in the future of this conjugation both -*ibo* and -*iam*, e. g. *servibo* or *serviam*.

248. Philocrates is afraid that his faithful slave will betray himself in the scene with Hegio, but Tyndarus plays the master admirably. Indeed Tyndarus from the first strikes one as being totally different from the ordinary saucy slave of Plautus' comedies, and we are quite prepared for his turning out in the last scene to have been really a gentleman's son.

CAPTIVI

ACT II. SCENE 2.

Hegio comes and falls into the trap the captives have laid for him. Philocrates, whom he supposes to be the slave, is sent to Elis to procure the release of Philopolemus, Tyndarus being left as hostage.

251. iam, 'soon'. This scene (and most of the rest of the play) is in trochaic tetrameters catalectic (septenarii), the metre of Tennyson's 'Locksley Hall':

'Comrades, leave me here a little, while as yet 'tis early morn.'

253. Philocrates, true to his assumed character as Tyndarus, talks throughout this scene like a saucy slave, while Tyndarus speaks in the dignified tone of a gentleman in distress.

'Faith! you've made sure of not having to look far for us. We've a regular barricade here of gaolers and irons.'

in quaestione esse alicui, 'to be to seek' (cf. in expectatione esse Mil. 1279), is a frequent expression with Plautus.

255. quom etiam = etiam quum, as quum praesertim = praesertim quum. Hegio, the old man 'full of wise saws and modern instances', thinks himself wiser than he is, and the audience must have smiled at the next line.

256. cavisse = se cavisse. Cf. v. 194.

captus est, 'is taken in'. Capio has often the sense of 'cheating' in colloquial Latin, the sense of decipio. This was a proverb: cautor captus est.

257. ut = cur.

sedulo, from se (i. e. sine) and dolus. Cf. v. 886 dico sedulo with Trin. 90, 480, etc. non dicam dolo.

258. praesenti pecunia. We have praesentarium argentum in Most. 361; Trin. 1081. The line is weighted with spondees for these pompous words. Hegio had just come from his banker.

259. vitio vortere, 'to reckon as a fault', 'to blame one for', is a common expression in Latin.

261. itidem, 'precisely so', from ita, like ibidem 'precisely there' from ibi.

illi. The locative case of ille (stem illo-). The particle -ce (like γε in ἔγωγε) was often attached to pronouns in Latin. In the earlier language it might be attached or not attached at pleasure, illi and illice or illic; illim and illimce or illinc; illud and illudce or illuc: but in course of time the usage came to be stereotyped that certain forms should have the particle and certain should not. Thus illi was ultimately limited to the dative, illic to the adverb (i. e. locative); haec to the nom. sing. fem., hae to the nom. plur. fem., etc., etc.

262. ita, 'yes!'

fūimus: the u was originally long. Indeed the oldest form of the perfect was fūvi, as in Ennius' well-known line, nos sumu'

Romani, qui fūvimus ante Rudini. 'So we've not been the only laggards in war.'

264. *quarum rerum* : objective genitive.

265. *quod sciam.* Cf. v. 173.

nescivi : a curious use, on the analogy of *novi*.

nescium, 'unknown'. *Nescius, ignotus, notus, gnarus, dubius* are found both in an active and in a passive sense, i. e. both of persons and things. Cf. Rud. 275 *loca nescia*; Tac. Ann. 1. 5 *gnarum id Caesaris*, etc. 'Whatever I do not know, I shall give you for unknown.'

266. The helplessness of a man in the barber's hands, or of a sheep while being shorn, made *tondeo* a common expression for 'to cheat' in Latin. Cf. our 'to fleece'. It was doubly appropriate for the old men in Latin comedy with their long white wigs.

'Now the old fellow is in the barber's hands; see! the scissors are at his head; not even a towel on his shoulders to protect his coat! Will it be a close crop, I wonder, or just a little off? Sure, if he knows his duty, he'll dock him well.'

attinet has its original sense 'holds to', 'holds near'.

268. *strictim attondere* = ἐν χροῖ κείρειν.

269. *admutilabit*, 'will crop thoroughly'.

probe : a slang Latin word, like our 'thrash soundly', 'a good beating', etc.

270. *mavelis.* See v. 516.

272. *servitus* : in Elis.

273. *familiaris filius*, 'son of the house', like *paterfamilias, materfamilias, filiusfamilias*.

274. *eugepae* = εὖ γε, παῖ. These comedies are 'palliatae', adapted from the Greek, and Plautus likes to show this.

Thalem : the paragon of wisdom. We should say, 'Solomon'. There is an assonance on *Thalem* and *talento*. Greek Theta was pronounced like our *th* in 'anthill'.

275. *ad*, 'compared with', = πρὸς.

276. Lit. 'how cleverly he suited his language to a slave's condition, to the slave's part that he is playing'. 'That was neatly turned by Mr. Slave to suit his part.'

278. *illi.* See v. 261. Cf. *infr.* v. 279.

Polyplusio, 'the Goldacres, far and away the most influential and respected family in these parts'.

279. *ipsus.* See v. 317.

ab, 'sprung from', 'descended from'. It might also be *honor qui venit (datur) ab summis viris*. Tyndarus would wink to the audience here.

280. *ei* : a spondee. Plautus does not pronounce *ēī*, but only *ei* (the usual form) or *ēī* (as here).

gratia, 'influence'.

281. The play on *opimae*, (1) 'fat', (2) 'rich', may be rendered,

'then about his property—a pretty rich one, eh?—Rich! old Gold-acre could get dripping out of it'.

282. *abimus*. Cf. v. 24.

284. *salva res est*, 'it's all right': the regular phrase in colloquial Latin. 'All's well. He's past the lying stage now; he's at philosophy.'

285. *Thensaurochrysonicochrysidēs*: a ludicrous compound of *θησαυρός*, *χρυσός*, *νίκη*, and *χρυσός*: 'son of gold, outvying treasures of gold.' It would sound like 'Lord Augustus Plantagenet Vere de Vere' in English.

286. *quasi* with *propter divitias*.

287. Philocrates is afraid that Hegio will try to get a large ransom-money from his father, and so takes a new tack.

288. Theodoromedes Polyplusius was the real name of Philocrates' father (see vv. 635 and 973 *infra*).

289. *pertenax*. Intensive *per* made a loose compound (cf. *per pol saepe peccas*); hence *pertenax*, not *pertinax*.

290. *ubi quando* = *si quando*.

291. *Samiis*: of earthenware. Cf. Bacch. 202; Cic. Mur. 36.

292. *subrupiat* = *subripiat*. The vowels in Latin were far more liable to change than those in Greek. One evidence of this is that the vowel is weakened in a compound verb in Latin, *ago*, *exigo*, but not in Greek, *ἄγω*, *ἐξάγω*. The weakest of the Latin vowels is *z*, and almost any vowel might be ultimately weakened to *z*. Thus the *a* of *rapio* was first weakened to *u* in *subrupio*, and then to *i* in *subripiō*; *o* becomes *i* in *ilico* = *i* (loc. of *is*) *loco*; *u* becomes *i*, e.g. *optumus* became *optimus*; *e* becomes *i*, e.g. *unde* and *undique*.

293. *eadem*, 'at the same time', lit. 'with the same exertion'. Both *eādem operā* and *eādem* alone are used. A future always follows.

exquisivero. Cf. v. 194.

296. *tua re* = 'to your advantage', *tua e re* of classical Latin (*tua a re* = 'to your disadvantage'). This suggests that *tua refert* was merely *tua re fert*, 'it tends to your advantage'.

297. 'I have heard it all already from your slave.' This is a favourite jingle, *scio* and *scire*, etc.

302. *cum istoc* = *cum istius opibus*.

303. *memini quom* = *μémνημαι ὅτε*.

304. *artat*, 'narrows', from *artus*. 'Look you! chance moulds and pinches us as it chooses.' Chance is the potter (*figulus*), we the clay.

305. *fueram* = *fui* or *eram*. Cf. v. 17.

307. *familiae*. The word *familia* seems here to have its original meaning 'the slaves (*famuli*) of a household'.

309. *nisi forte ipse non vis*, 'if you do not mind'.

volueram. Cf. v. 17.

310. The audience would see the suitability of the comparison better than Tyndarus himself.

312. When the pronoun has the emphasis *apud* becomes a pyrrhic (υυ). Otherwise *apud nos*, etc.

314. *habueris* and *curaverit* have very much the same meanings. Cf. Lucr. 2. 31 *iucunde corpora curant* and 5. 1394 *iucunde corpora habebant*. A scene like this quite separates this comedy from the usual rollicking type. The audience would be on their best behaviour after the appeal in l. 54.

315. *profuerit*. Cf. v. 194.

317. *faterin* = *faterisne*. Final *s* in early Latin poetry was (after a short vowel) faintly pronounced before a word beginning with a consonant, and even in prose such forms as *ain*, *viden* got a secure footing. In a language like Latin, which never accented final syllables, this is not strange. Cf. final *ē* in *faterin* = *faterisne*, *dīc* = *dīce*, *hic* = *hīce*, *nec* = *neque*, etc. The English language resembles the Latin in throwing the accent as far back as possible; and so we have in modern English dropped the final *e* that we see in Chaucer's words, 'Aprille', etc.

320. *faxint*: usually called 'perf. subj.' Really S-aor. optative (πράξειαν).

324. *virtute*, 'kindness'.

327. *est . . . ubi* = *ἔστιν ὅπου*, 'in some cases'. Again 'wise saws' from Hegio, but what he says endears him to the audience and they rejoice with him at the happy ending of the play.

329. *hoc* is acc. after *animum advorte*. We find *id* in the same phrase.

pariter: sc. *mecum*.

331. *duis*. See v. 947.

Hiatus after the first hemistich (half-line). Plautus treats the long line as if it were two short lines. See Intro.

332. *amittam*. Cf. v. 36.

333. *oras*. 'Say', the old sense of the word, for *oro* is derived from *os* 'the mouth'. Cf. Virg. A. 10. 96 *talibus orabat Iuno*. *Orator* in old Latin 'an ambassador', 'spokesman', e.g. Liv. 1. 15, etc.

es: always long (*ess*) in Plautus.

334. *servitutem servit*: a favourite jingle with Plautus. Cf. *messem metere* Trin. 33; *sermone serere* Mil. 700; *statuam statuere* Bacch. 640, etc.; cf. infr. 358 *benefit beneficium*. Indeed *servire servitutem* was the legal phrase for a slave.

illi (cf. 341) = *illuc*. See the note on v. 261.

335. In the excitement of the discovery Tyndarus rather forgets the part he is acting and breaks out into slave-slang. 'The dependant of my master here. Why! the thing's easy, on the slope like rain when it pours.' A servant in an English comedy would probably say 'as plain sailing as a ship in smooth water'.

336. *in proclivi* = 'easy', Plaut., Ter., Sall. = *proclivis* Cic.

Lit. 'on a slope', and so easily rolled down, the opposite of 'uphill work'.

338. **ab re**, 'to my disadvantage'. Cf. v. 296.

339. **donicum**. In Plautus' time *donicum* was used before a word beginning with a vowel, *donec* (a shortened form of *donicum*, as *nihil* of *nihilum*) before a word beginning with a consonant. The form *donique* we get in Lucretius, e.g. 2. 1116 *donique ad extremam crescendi perfica finem | omnia perduxit rerum natura creatrix*.

340. **aestumatum**, 'let me have him under a forfeit', to be paid to Hegio in the event of his not coming back.

341. **misero**. Cf. v. 194. Hegio's reluctance not merely stimulates the interest of the audience, but makes the final decision very natural. For by sending the supposed Tyndarus there is great gain of time. The whole plot of the play (except the rapidity of the journey to and from Elis) moves with fine smoothness.

344. **nil est**, 'it is no good'; a common phrase in everyday Latin, e.g. Hor. S. 2. 3. 6 *dic aliquid dignum promissis, incipe. Nil est: | culpantur frustra calami*, etc.

illum: emphatic, 'one like him'.

operam luseris = *operam perdidideris*.

345. **transactum reddet** = *transiget*. Periphrases of this kind for the future are common in colloquial Latin, especially with *dabo*, e.g. *bene coctum dabit* Mil. 209; *pulcre ego hanc explicatam rem dabo* Pseud. 926; *hoc tibi inventum dabo* Ter. Andr. 683. Similarly *habeo* with the perf. part. pass. answers to the perfect, e.g. Mil. 886 *regionem consili repertam habere*. The auxiliary verbs in the languages derived from the Latin are merely stereotyped usages of such a kind. Notice how the emphatic words (*hunc, hic*) have the ictus.

346. Tyndarus means Philocrates to apply these words to *his* slave.

347. **ex sententia**, 'to one's mind'; a common phrase in Latin. In legal Latin it could mean 'to the best of one's knowledge and belief', and Cicero tells us of an amusing pun made by a frivolous senator to a censor (de Orat. 2. 255): *ridicule etiam illud L. Nasica censori Catoni, cum ille 'ex tui animi sententia tu uxorem habes?' 'Non hercule', inquit, 'ex mei animi sententia.'* 'Have you a wife, so help you Heaven?'—'I have a wife. Heaven help me!'

348. **adeo**, 'moreover', 'further'.

hodie, 'at all', used to strengthen a negative, e.g. Virg. Ecl. 3. 49 *nunquam hodie effugies*. Here however it may mean 'this very day', 'without delay'.

349. **meo periclo**, 'at my risk'.

350. **ingenio**, 'natural disposition', from *in* and *gigno*. (Later the usual word is *indoles*.) 'I'll trust the goodness of his heart.' On the suppression of final *ē* of *esse* see Introd.

351. *tua fide*, 'at your warrant'; a common phrase.

352. i.e. 'come to its performance', 'come to be performed', 'come to pass'. Probably *factum* is masc. of fourth declension, *factus*, -ūs.

potest is impersonal. The usual phrase is *quantum potest*, 'as soon as possible'.

353. *numquae caussast quin*, 'have you any objection?' the regular phrase in colloquial Latin.

354. *optuma immo*: sc. *causa est cur dem*.

355. *atque*, 'in fact', almost like *immo vero*. Cf. v. 585.

356. *quom . . . honestas*. Cf. v. 151.

357. *collus*. In older Latin we do not find always the same gender of substantives as in the classical speech. We get *hic dorsus* Mil. 397; *hic papaver* Trin. 410. *Nasum* is always neut., *guttur* always masc. in Plautus. That the word for 'neck' was originally masculine, we see from various languages, e.g. Germ. *der Hals*. The Indo-European form was apparently KOLSOS.

358. *gratia*, 'service'. 'Do a good deed to a good man, and the service done will bring a crop of good.' Another wise saw from Hegio.

ea = eius rei. Cf. Virg. A. 2 171 *nec dubiis ea signa dedit Tritonia monstis*; ib. 4. 237 *hic nostri nuntius esto*.

361. *quae res bene vortat* was the invariable prayer which a pious Roman would utter at the commencement of any undertaking. 'Your new master—and heaven bless the plan to me, my son, and you two—wishes you to obey your old master's wishes faithfully.' The *quae res* refers to what comes after, *vult te*, etc., and the construction, simple enough in this passage, throws some light on another construction, which is not so patent, viz. the use of *quod* in entreaties; e.g. Hor. Ep. 1. 7. 94 *quod te per genium dextramque deosque Penates | obsecro et obtestor, vitae me redde priori*, where the antecedent of *quod* is *vitae me redde priori*: 'put me back in my old life, a thing which I beg,' etc. The excitement is now over for a time, and the dialogue's quieter tone assumes the iambic senarius: '*quāē rēs | bēnē vōr|tāt mīhī | mēō|quē fī|liō*,' etc.

365. *velle*: for *se velle*. Cf. v. 194.

368. *rectum*: p. p. p. of *rego*.

369. *rota*: probably a potter's wheel (*rota figularis*, Asin. 255).

371. *prodes*: from *prosum*.

372. *quom . . . fers*. Cf. v. 151.

376. *qui me quid . . . agitem . . . perferat* = *qui quid ego agitem perferat*; a common construction in the Comedians and indeed in all Latin. Cf. Trin. 373 *scin tu illum quo genere natus sit?* infr. 557 *viden tu hunc quam inimico vultu intuitur?* etc. The Greek construction is the same οὐκ οἶδα σ' ὅστις εἶ, etc.

380. *rebitas*. In old Latin there was a verb 'to go', *baeto*, of the third. conj., connected with the Greek βαίω. We have here

one of its compounds, *rebitère*; in v. 604 we have another, *adbitère*.

381. The accent would fall on the preposition *pro* before enclitic *te* (so does the ictus). Cf. our 'for you'.

382. *pater*. Philocrates does not say *pater tuus*. This would pass unnoticed, for the possessive is often omitted in this phrase.

385 sqq. Philocrates and Tyndarus have a long and earnest conversation about Philocrates' departure, in which Tyndarus, as plainly as he can without arousing the suspicions of Hegio, implores Philocrates not to forget him when once he has effected his own escape, and Philocrates answers his faithful servant that he will take the earliest possible steps to procure his release from Hegio. Observe the change of the metre (to trochaic) to suit the changed situation. At the first performance Plautus must have been apprehensive of the spectators' patience at this part.

385. *adhuc locorum*. This partitive (like *ποῦ γῆς*; etc.), *loci*, *locorum*, with adverbs of time and place, is especially frequent in older colloquial Latin.

390. *benevolentem*: a common word for 'a friend' in the Comedians. Indeed *benevolens* seems to be always a subst. in Plautus, just as *benemerens* is always an adj. The classical form of *benevolens* is *benevolus*. Cf. *insciens* and *inscius*.

Tyndarus is speaking to delay the evil hour, while Philocrates (393, 396) is in a hurry to depart.

393. *tamen*: last word in the sentence, as often in the Comedians, e.g. Mil. 866; Trin. 418.

394. *nisi quod*. Cf. v. 621.

396. *mora merast*, 'it is pure waste of time'. *Mora est* is a common phrase in everyday Latin. Cf. inf. v. 906.

397. *vicem*: a preposition, really the acc. of an old noun *vix*, 'a turn', 'shift'. All prepositions were originally adverbs, and most adverbs were originally cases of nouns, e.g. *χάριν*, acc. of *χάρις*; *ergo* (e.g. *illius ergo Venimus* Virg. A. 6. 670) abl. of **ergum* = *ἔργον*; *supra*, *infra* abl. fem. of *superus*, *inferus*, etc., etc. Tyndarus really means 'on my account', 'to rescue me from punishment or death'.

401. *tute* = *tu + tē*, as *egomet* = *ego + met*.

405. 'Never did I fail you in word or deed in the darkest hour.' (Therefore do not you fail me.)

408. *numquam* is in colloquial Latin used like our 'never' in strong denials, 'he will surely never be so stingy'. Cf. v. 657 infr. Very often *hodie* is added; cf. v. 348.

gratiis. Cf. v. 106. Did Plautus pronounce it here as a spondee (like classical Latin *gratis*)? Or did the law of Breves Breviantes make it a dactyl (like *alterum*, 8)?

418. Hegio is amusingly in the dark about all these repeated

allusions to the faithful slave being rewarded. His *suum erum servos conlaudavit* (v. 421) must have raised a laugh.

di vostram fidem: *fides*, from meaning 'promise', comes to mean 'promise of protection', and simply 'protection'.

420. **corde**, 'from the heart', 'heartily'. This septenarius has no break (diaerësis) in the middle, like Tennyson's (Locksley Hall): 'Many a night from out my window-casement, ere I went to rest.'

421. **centensumam**: *n* before *s* is very often dropped in Latin, e. g. *formosus* is in old Latin *formonsus*, *centesimus* is *centensumus*, etc. *Mostellaria*, the name of Plautus' comedy, should be *Monstellaria*, for it comes from *monstrum*, and means literally 'the play about the spectre'; or, as the title would probably be in English, 'The Haunted House' (alluding to the story told by Tranio to Theopropides that his house was haunted). For *quotiens* we often get the spelling *quoties*, and on inscriptions we have *COSOL*, *CESOR*, etc. We can easily account for this dropping of *n* before *s* by the help of a remark of Cicero (Or 48. 159), that a vowel before *ns* was pronounced long. This dwelling on the sound of the vowel obscured the sound of the nasal (cf. Engl. goose, Germ. *Gans*).

423. **occasio . . . cumulare** = *occasio cumulandi*; a frequent construction in colloquial Latin. Cf. Pers. 725, Curc. 59, Poen. 1212.

425. **opera**, 'in deed'. *Opera experiri* is a common expression, e. g. Trin. 826.

428. The last three words are not a joke. Philocrates is too deeply moved and Tyndarus' danger too real for any joking.

432, 433. **mea, meam** are emphatic: 'it is on my pledge', 'it is my life'.

433. **pigneri** = *pignori*. Neuter nouns in *-us* wavered between the declension in *-oris*, and the other form in *-eris*. We have *pignus -oris*, *tempus -oris*, etc., but *foedus -eris*, *scelus -eris*, etc. But we occasionally find *pignus -eris*, as here, and the locative case of *tempus* survives in the adverb *temperi* (v. 183 supr.); cf. *tempestas*, *intempestus*, etc.

434. **quom extemplo** = ἐπεὶ τάχιστα, is frequent in Plautus (cf. v. 786 infr.), though it is not used by Terence. The classical phrase is *cum primum*.

439. **fidele** = *fideliter*, like *facilē* = *faciliter*, a very rare word.

441. **hunc**: i. e. Hegio, 'and do not lose this one you have found', *lit.* 'and (really) find this one'.

444. **hoc age**. Cf. v. 930 infr. There is a (momentary) pause after these words.

445. **meas**: uttered with emotional emphasis. The more sensitive of the spectators would have to wipe their eyes here as Hegio did (at v. 418).

446. **satin habes**, 'are you content?', the regular phrase.

447. **ornatus**, 'provided', i. e. accompanied by Philopolemus. *Orno* really means 'to equip', 'to provide' in Latin, not 'to adorn'.

CAPTIVI

448. **numquid aliud?** Cf. v. 191.

449. **viaticum**, 'money for the road'.

trapezita: a Greek word. The native Latin word for a banker is *argentarius*. Roman bankers did very much the same business as English bankers. A Roman would deposit his money with an *argentarius*, and when he wanted money for any purpose would either go in person or send a cheque (*perscriptio*) for the amount required. Plautus probably wrote (and pronounced) *trapezita*.

450. **eadem opera**. Cf. v. 293.

syngraphum. It must be remembered that Aetolia and Elis were at war. We have another allusion to the Greek use of passports in Aristophanes *Av.* 1213

σφραγίδ' ἔχεις παρὰ τῶν πελαργῶν ;—τί τὸ κακόν ;—
οὐκ ἔλαβες ;—ὑγαιίνεις μὲν ;—οὐδὲ σύμβολον
ἐπέβαλεν ὀρνίθαρχος οὐδεὶς σοι παρών ;

452. **bene ambulato**: a common way of taking leave, 'a pleasant journey to you!', the German *Glückliche Reise!* the French *bon voyage!*

Poor old Hegio points the moral of line 51.

456. **sultis**. Cf. v. 110.

457. **ecferat**: the full form of the preposition, 'out of', was *ex* in Latin as it was *ἐξ* in Greek. In composition with a verb beginning with the consonant *f* it became *ec-* in Latin, e.g. *ecfero*; with any consonant *ἐκ-* in Greek, e.g. *ἐκφέρω*, *ἐκτείνω*. In the classical period of Latin the *c-* of *ec-* was assimilated to the initial consonant of the verb, *effero*.

458. Hegio had bought so many prisoners that he had not room in his own house for them all.

459. **eadem**. Cf. v. 293. This prudent inquiry detected the trick.

ecqui. The classical distinction of *qui* and *quis* is not a rule for Plautus.

460. **praevorti**: a common word in the Comedians; 'I'll dispatch this business first'. Cf. Merc. 376 *mandatis rebus praevorti volo*; Cist. 78 *praevorti hoc certumst rebus aliis omnibus*. The thing 'despatched' is in the dat. or (with pronouns) the acc., e.g. *ei rei*, *id*; the things postponed are also in the dative, e.g. *ceteris rebus*.

ACT III. SCENE I.

Ergasilus returns in depressed spirits from the *forum*, where he has been prowling about in search of a better invitation to dinner than Hegio's, and rails at the changed times and the unhospitable spirit of the younger generation. The lively trochaic metre (septenarius) is still the form of utterance:

miser hō | m(o) est qu(i) ip[s]e sibi | quod edīt||, etc.

461. **edit.** See v. 947.

'It's a hard case when one has to seek his own dinner and has a task to find it; harder still when he's tasked in seeking and finds nothing; hardest of all when he wants his dinner and is left dinnerless.' Ergasilus' maundering soliloquy is not strictly logical.

464. **die:** for *diei*. See v. 800.

'Oh! if I could, I would tear this day's eyes out; such a load of stinginess to me has it laid on every living soul. A more hungriful day, more crammed with starvation, I never, never saw. A day when every undertaking comes to a standstill! It is Fast-holiday for my inside and no mistake.'

466. **ieiuniosus** is a Plautine coinage, 'hungriful'.

ecfertum. Cf. Aul. 84 *ita inaniis sunt oppletae atque araneis*.

467. **quoi:** sc. *diei*. He transfers to the day all his own experiences.

468. **resident . . . ferias:** a common expression, e.g. *feriae residentur* Cic. Leg. 2. 22. 55; cf. Tusc. Disp. 3. 12; Liv. 2. 29. Remember that the play was acted on a public holiday.

469. **ilicet:** from *ire* and *licet* (cf. *scilicet*, *videlicet*) takes here the construction of *ire licet*, viz. *licet arti ire in crucem*. So *scilicet* in Lucr. e.g. 2. 469 *scilicet esse globosa tamen*, and *videlicet* in I. 210 *esse videlicet in terris primordia rerum*. Ergasilus is fond of this phrase (v. 90).

'The jester's profession may make for the highest possible gallows.'

470. **ridiculos:** a substantive (cf. v. 477 *infr.*). They are the *derisores* of v. 71.

471. **Lacones:** because they had wooden benches to lie on: cf. Cic. pro Murena 35. 74 *Lacedaemonii . . . cotidianis epulis in robore accumbunt*.

The *unisubsellium*, 'bench for one' (*μονοκοίτιον*) was for dependents, the *lectus* for guests.

472. 'Those Sir Knock-me-downs, with nothing but their talk to live by.' He talks of the diners-out as if they belonged to a noble family, the *Plagipatidae* (like the *Collicrepidae*, 'collar-rattlers' of Trin. 1021).

473. **reddant**, i.e. 'return the invitation'.

474. **opsōno** = *ὀψωνῶ*, is a common word in the Comedians for 'buying victuals', 'catering', 'marketing'.

provincia: in Plautus' time meant simply any charge or duty entrusted to a magistrate. This meaning had by no means become obsolete in Cicero's time. Even in English we say 'this is not my province', etc.

476. **in tribu:** i.e. at the *Comitia Tributa* in its legal capacity as a court. Had there been some recent example of iniquity in high places?

477. **terrunci**, 'a farthing'. *Terr-* for *ters-* for *trīs-*.

Se amare is the Latin for 'to be selfish'.

'They care not a farthing for the jester, selfish one and all.'

478. **dudum**, 'a short time ago' (common in the Comedians and Cicero), viz. after the conversation with Hegio at the end of Act I.

479. **atque**, 'and all at once'; a common expression in everyday Latin. 'At the word they're dumb.' Cf. Most. 1050 *quom eum convocavi, atque illi me ex senatu segregant*. See p. 18.

480. **hoc** = *huc*. *Hoc* was the original form both of the sing. neut. and of the adverb 'hither' (which was nothing but the acc. sing. neut.). In the classical period it became the usage to confine *hoc* to the pronoun, *huc* to the adverb. Still Virg. A. 8. 423 has *hoc tunc ignipotens caelo descendit ab alto*. 'Who says "to my house?" Who makes an offer?'

481. **me rident**, 'laugh at my joke'. That *ridere aliquem* was used in homely Latin for *arridere alicui* we see from Virgil, Ecl. iv fin., where a nursery line (with loose syntax) has been embedded in dactylic verse:

qui non risere parentes,
nec deus hunc mensa, dea nec dignata cubili est.

abnuont, 'they shake their heads'. *Abnuo* is the regular word in Latin to indicate refusal; *caput quatio* or *quasso* indicates sorrow or anger, e.g. *iamque caput quassans grandis suspirat arator*, Lucr. 2. 1164.

482. **unum**. The numeral takes the place of the indefinite article in colloquial Latin, but never quite got this footing in the classical language, although in the Romance languages of course it is the regular indefinite, as *ille* (or *hic*) became the definite article.

483. **menstrualis epulas**, 'free board for a month'.

484. The right spelling is *compectus* from *compeciscor*, and *compāctus* from *compingo*.

486. **dentis ut restringerent**, 'by showing their teeth'. Cf. *stringere gladium*. He means, 'They did not accord me the faintest possible smile'.

487. **postquam video**. Cf. v. 24.

488. **una res**, 'it's the same story'.

489. i.e. as the oil-sellers in the Velabrum, the market for delicacies of the table at Rome, combined to keep up the price of salad-oil.

Any reader who fails to see that vv. 478-89 tell the tale in the liveliest style had better give up the study of Latin and take to some light manual labour.

491. **obambulabant**, 'were walking about'.

492. **barbarica**: i.e. *Romana*. Plautus is fond of making his characters (who of course were Greeks) speak of the Romans as *barbari* (βάρβαροι). Cf. infr. 884 *quid tu per barbaricas urbis iuras?*

Mil. 212 *nam os columnatum poetae esse indauidivi barbaro*, | *quoini custodes semper totis horis occubant* (referring to Naevius). In the prologue to the *Trinummus* we have, v. 20, *Philemo scripsit, Plautus vortit barbare*.

The Roman law referred to is the law of the Twelve Tables prohibiting all *societates* that would tend to the prejudice of the state.

495. **egero**. Cf. v. 194.

497. **decolabit**: from *cōlum*, 'a sieve', lit. 'trickle through a sieve'. 'If this last hope ooze away.'

asperam. Cf. v. 188.

ACT III. SCENE 2.

Hegio comes in, radiant, along with Aristophontes, another prisoner of good family from Elis, and sings a song in lively, cheerful measure, describing his successful dispatch of the pretended 'Tyndarus' and the congratulations that are showered on him.

499. **bono publico**: abl. of attendant circumstances, 'to the public weal'. Cf. Liv. 2. 1. 3 *pessimo publico*, 'to the detriment of the state'.

500. **ubi quisque vident**: a plural verb with *quisque* is common in colloquial Latin. Epid. 212 *filios suos quisque visunt*, etc.

504. **eminebam**, 'emerged'.

The scansion of Plautus' Cantica is rather for advanced students than for the readers of this edition. But the happy effect of the combination of anapaestics (∪ ∪ -) with bacchiacs (∪ - -) is not hard to see:

(Anap.) *quīd ēst suā|vīŭ quām | bēnē rēm | gērēre*
(like 'Over hill, over dale, thorough bush, thorough brier')

(Bacch.) *bōnō pūb|līcō, sī|cūt ēgō fē|c(i) hērī quōm*

(Anap.) *ēm(i) hōsc(e) | hōmīnēs : | ūbī quīs|quē vīdēt,*

(Bacch.) *ēūnt ōb|vīām grā|tūlāntūr|qu(e) ēām rēm.*

Then a trochaic octonarius (with *reddidērunt*). Then two bacchiac tetrameters. Then no less than four times this combination, ∪ - - | ∪ - (a bacchiac type):

*rōgō sŷn|grāphūm :|| dātūr m(i) ī|līcō ;|| dēdī Tŷn|dārō :||ill(e)
ābŭt | dōmūm.*

(At each of the four the portly Sir Marmaduke makes a frisk.)
And so on.

ACT III. SCENE 3.

Tyndarus, knowing that Aristophontes will recognize him and discover the plot to Hegio, is in despair. He tries to hide in the *angiportus* (see p. 19).

CAPTIVI

516. *fuisse*, 'to have been', i.e. to be no more, like Virgil's *fuimus Troes*. Cf. v. 240.

The music would be fast and furious through these iambic tetrameters (octonarii):

nūnc īl|lūd ēst | quōm mē | fūis|sē qu(am) ēs|sē nīmī|ō mā|vēlīm,
etc.

nimio. Cf. v. 102.

mavelim = *malim*. The Latin *v*, like the (similarly pronounced) Greek digamma, and English *w*, was often absorbed between vowels, e.g. *ditiōr* = *divitiōr*, *iūnior* = *iuvēnior*, *rūrsus* = *reversus*, *brūma* = **brevima*, *Iūpiter* = **Iovi-pater*, *nūndinae* = *novēmdinae*, *nūper* = **noviper*, *nūntius* = **noventius*, *denuo* = *de novo*.

517. *spernunt* has here its original sense of 'separate', 'remove', as in Mil. 1232 *ille illas spernit, segregat ab se omnis extra te unam*.

519. 'Nor any avoidance of ruin.' *Exitio* is the verbal noun from *exire*, to avoid or dodge a blow (a gladiator's term; cf. Virg. *vim viribus exit*). The noun takes here the construction of the verb.

adeo, 'moreover', 'further'.

aspellat: from *aspellere* (*abs-pello*), 'drive away'; a verb in common use in Plautus and Terence.

521. *obviamst* would be in Cicero *in promptu est*.

522. *deprecatio*, 'prayer for pardon'.

524. 'The cat is out of the bag.'

525. The metre suddenly becomes trochaic.

528. *Philocrati* may be gen. or dat. (cf. v. 510 supr.).

529. *si* = *etsi*. *Ne Salus quidem servare me potest* was a proverbial saying at Rome. Cf. Most. 351.

copia, 'opportunity', 'means'.

530. *nisi si* = *nisi*, found in all periods of Latin. This line and 532 are iambic. The rapid change of metre suggests rapid transition of thought.

531. *malum*: an interjection, 'plague take it!'—frequent in colloquial Latin.

ACT III. SCENE 4.

Tyndarus tries to persuade Hegio that Aristophontes is mad, and should not be listened to; but his plot is finally detected by Hegio, and he is condemned to severe labour in the stone quarries.

533. Tyndarus has gone to the *angiportus*, the lane between Hegio's house and the next, to escape detection if possible. This line is iambic, the next two trochaic, the rest iambic (till Aristophontes speaks).

537. *perderent* for *perdidissent*, like Virgil's *obruerent Rutuli telis*.

periisti in its literal sense 'to disappear from', 'go away from', (as in Rud. 1111 *quibuscum parua Athenis periit*) with allusion to its common use as passive of *perdo*, 'to be destroyed'. Perhaps ἡρρησας (from ἔρρω) stood in the Greek original, 'you went fatally'.

'If only Death had taken you off before you took yourself off from Elis.'

539. This is very Irish. Tyndarus shows a gay defiance of danger.

541. Aristophontes thinks Tyndarus' affected ignorance of him is the 'uppishness' of a slave towards a gentleman in distress. Tyndarus' face all through this scene must have been a study; first, his expression of terror when Hegio and Aristophontes come towards the corner where he is skulking; then his attempts to conceal it from Aristophontes; then the sudden gleam of hope that would lighten it when the idea occurs to him to persuade Hegio that Aristophontes is a lunatic. Masks did not come into use on the Roman stage till after the time of Terence, and certainly the fun of a great many of Plautus' scenes would be lost if the facial expression of the actor were not seen. All the rest of the scene is trochaic (septenarii).

548. *istic*. See v. 761. Cf. *illic* 550.

auris inmittas tuas: the acc. governed by the *in-* of *inmittas*, as Lucr. 1. 117 *an pecudes alias divinitus insinuet se*. Cf. *supr.*, 149.

549. 'He chivied his father and mother through the house with spears.' The fate of the aged couple alarms Hegio.

550. *qui sputatur morbus*: lit. 'the malady which spits', i.e. makes one foam at the mouth, epilepsy. *Sputor* is deponent.

551. *ultra istum a me*: sc. *arcete, prohibete*. 'Keep him off! keep him off!' *Ultra* has here its literal sense, as in *ultra citroque*, 'to the further side', just as *citro* = 'to this side', *intro* = 'to the inside'. From meaning 'to the further side', it came to mean 'furthermore', 'besides', e.g. Virg. A. 2. 145 *his lacrimis vitam damus et miserescimus ultra*; and gradually acquired the sense of 'besides what one required to do', 'of one's own accord'.

ain (one syllable) = *aisne*. See v. 317.

553. *ut qui*. The adverb *qui*, 'how', came to be used in colloquial Latin as a mere particle with certain conjunctions and adverbs (cf. its use with 'as' in vulgar English 'as how'), e.g. *hercle qui, edepol qui, utqui, nequi* (v. 738 *infr.*), *atqui*. Of these compounds only the last established itself in the classical language.

555. *atque* (p. 18), 'brought them instant relief'.

557. *intuitur*: from *intuor*, an older form of *intueor* Most. 836. So *contui* ib. 838.

CAPTIVI

concedi optumumst, 'you had better retire'. This is the inf. of *conceditur* (impersonal passive), 'a retreat is made'.

560. **siet**. See v. 193.

561. **hau vidi magis**, 'a likely story!' an ironical expression of disbelief, common in colloquial Latin. Cf. Amph. 679. The full phrase would be *hau vidi qui magis sodalis meus sit*.

562. **Alcumeus**: Greek Ἀλκμέων (-μαίων)). The Romans of Plautus' time seem to have been unable to pronounce such combinations of consonants in Greek words without inserting a vowel. Ἀσκληπίος became *Aesculapius*, τέχναι *techinae*, μνᾶ *mina*, δραχμή *drachuma*. In still earlier times the attempts to Latinize Greek names were often ludicrously wide of the mark, *Polluces* for Πολυδεύκης, *Catamitus* for Γανυμήδης, *Proserpina* for Περσεφόνη, etc.

Alcumeus atque Orestes et Lycurgus: a famous trio of madmen; cf. Anacr. 31:

θέλω, θέλω μανῆναι | ἐμαίνετ' Ἀλκμέων τε
χῶ λευκόπους Ὀρέστης, | τὰς μητέρας κτανόντες.

Lycurgus is the Thracian king of that name who was driven mad by Dionysus.

563. **una opera**, 'as much'. Both *una* and *una opera* are found in this sense in everyday Latin; cf. *eadem* and *eadem opera* (see v. 293). We get the full phrase, of which *una opera* is a contraction, in Pseud. 318 *pol qua opera credam tibi*, *Una opera adligem fugitivam canem agninis lactibus*.

furcifer, 'scoundrel'. The *furca* was a heavy forked piece of wood placed as a punishment on a slave's neck, his hands being tied to the two ends.

567. **vero** = *re vera*.

569. **ego**: emphatic.

vera: acc. pl. neut.

vanitudine = *fallacia*. *Vanus* often = *fallax*, e.g. Virg. A.

II. 715 *vane Ligus*; 2. 80 *vanum etiam mendacemque improba finget*.

573. **Alidem** = *in Alidem* (see p. 17).

574. **quem patrem? qui servos est!** 'father! of a man who is a slave?'—for the slave had no parentage in the eyes of the Roman law.

575. **fuisti**. Cf. v. 516.

577. 'Do you call yourself free man?—No! I call myself Philocrates, not Freeman.' We might reproduce the pun in this way in English; but it must of course be noticed that *Liber* is the God Bacchus.

579. **ludos facere**: *aliquem*, as here, Aul. 253, etc., or *alicui* as Most. 427, etc., 'make game of'.

581. **qui**: the abl. adverb, 'means of livelihood'.

583. **bonis**, 'respectable people', as opposed to the needy classes (*miseri*).

584. **insistas**, 'set about'.

585. **aliquid pugnai edidit** = *aliquid pugnavit*, 'has made a hit or two'. *Pugnam dare* is slang Latin for 'to trick', 'play a piece of mischief'. Cf. Ter. Eun. 899 *dabit hic pugnam aliquam denuo*.

586. **redimere se ait**. Cf. v. 194.

ne utiquam: always to be scanned in Plautus with the first syllable short, the *e* being elided and not forming a diphthong with the *u*.

592. **enim** is often found at the beginning of the sentence in the Comedians, and in the sense that was in classical Latin confined to the compound *enimvero*, 'indeed', 'of a truth'. Cf. Trin. 1134 *enim me nominat*; Mil. 429, PA. *quid metuis?* SE. *enim ne nosmet perdiderimus uspiam*. It has the same sense in Virg. A. 8. 84 *quam pius Aeneas tibi enim, tibi, maxima Iuno, | mactat, sacra ferens*; G. 2. 508 *hunc plausus hiantem | per cuneos geminatus enim plebisque patrumque | corripuit*.

We get *quia enim, ut enim, ne enim*, etc., in colloquial Latin, e.g. infr. v. 884 *quia enim item asperae | sunt*; Mil. 834 *quia enim obsorbui*. Indeed *enim* seems never to have the sense of 'for', 'because' in Plautus, and only seldom in Terence.

audin quid ait? See v. 669.

593. **insectabit**. Cf. v. 935.

597. The *tunica molesta* is alluded to here, a form of punishment which consisted in smearing the criminal with pitch, and setting fire to it. Cf. Juv. I. 155 *taeda lucebis in illa, | qua stantes ardent, qui fixo gutture fumant*.

598. **lārūāē**. In Plautus' time this word was of three syllables. *Laruatus* = 'possessed by evil spirits', 'mad', e.g. Men. 890 *num laruatus aut cerritus?*

600. **mastigiae**: a Greek word (nom. *μαστιγίας*), from *μάστιξ*, 'a scourge'. The Latin equivalent is *verbero*.

601. **concinnat**: colloquial Latin for *reddit*. Cf. v. 818 *qui concinnant liberis orbis ovis*.

602. **te volo** is the regular phrase in colloquial Latin for 'I wish to speak with you'. 'A word with you alone!'

604. **adbites**. See v. 380. 'Yes, indeed, if you go nearer he'll snap your nose off at a bite.'

605. **creduis**. See v. 947.

609. 'Chains for the man who wants them!'

611. **abnutas**: the frequentative of *abnuo*. Plautus is very fond of frequentative verbs. They were a feature of colloquial Latin and passed into the Romance languages, e.g. Fr. *jeter* from *iactare*.

614. **quoi neque pes**, etc.: a Latin proverb like our 'what no one can make head or tail of'. Cf. Cic. Fam. 7. 31 *res ita contractae ut nec caput nec pedes*; Asin. 729 *nec pes nec caput sermonum apparet*.

CAPTIVI

615. 'Look at him, and you see *Ajax Furens*, all but the get-up.' The Greek tragedies were now familiar to the Roman populace in Latin adaptations.

ornamenta: the regular word for a stage-dress, e.g. Pers. 169 *πóθεν ornamenta?*—*Abs chorago sumito*; Trin. 858, etc.

617. **inter sacrum saxumque**: a proverb for a perilous situation, like that of an animal about to be sacrificed, 'between the altar and the flint knife of the priest'. (Cf. Liv. I. 24. 9 *porcum saxo silice percussit*.) 'The knife is at my throat.'

618. 'I am at your service, Sir.'

619. **audibis**. See v. 785.

620. **expurgare**. We get both the classical forms *purgo, iurgo*, etc., and the older forms *purigo, iurigo* in Plautus. See Intro.

624. **dudum**. Cf. v. 478.

625. **nullam caussam dico quin**. Cf. v. 353.

626. **deliquio**: nom. of a *deliquio -onis*, which stands to *deliquium* in the same relation as *obsidio* to *obsidium*, *contagio* to *contagium*, etc. We have *delicius* in the sense of 'lost', 'missing', in Cas. 207 *quando tibi nil domi deliciuom est*.

631. **rusum** = *rursum*, 'tit for tat!' The form in *-us, rursus*, was hardly in use in Plautus' time. He uses both *prorsus* and *prorsum*, *advorsus* and *advorsum*, but only *sursum*, *seorsum*, *sorsum*, *quorsum*, *exadvorsum*, *aliovorsum*, etc. Of course *rursum* = *reversum*, 'towards turning back', 'in a backward direction', 'back again', 'again'.

635. **probe**, 'finely'. See v. 269. The game is up, but Tyndarus is jaunty to the last.

636. **i diirectum**: lit. 'go to hang yourself up (*erectum*) in spread-eagle fashion (*di-*)'. The word was pronounced by Plautus as a quadrisyllable, *dīērectum*, a 'portmanteau word' from *directum* and *erectum*.

637. **subsultas**, 'leaping up again and again', 'throbbing'. Cf. Aul. 626 *continuo meum cor coepit artem facere ludicram, Atque in pectus emicare*.

641. **deruncinatus**: lit. 'planed down', from *runcina*, 'a plane'. Cf. *deascio* Plaut.

deartuatus: lit. 'torn limb from limb', from *artus*, 'a limb'.

642. **techinis**. See v. 562.

643. **vide sis**, 'are you sure?' lit. 'see, if you please' (*si vis*), sc. that you are speaking correctly. This is a common phrase in colloquial Latin.

644. **magis . . . certius**: common enough in colloquial Latin, e.g. Mil. 613 *magis non potest esse aliud ad rem utibilius*. 'More surer' is not unknown, in vulgar English.

647 sq. We get an idea from these two lines of the 'get-up' of a young gallant on the Roman stage. 'Thin features, sharp nose,

complexion fair, eyes black, hair reddish, in locks, and curled here and there.'

649. *ut . . . processerim* depends on *convenit*, which Hegio uses in the sense of 'the description agrees or tallies', but which Tyndarus takes in the sense 'it is agreed or determined'.

in medium, 'out' from his hiding-place (vv. 533 sqq.).

655. *nucleus* = *nucleus*. Cf. *periculum* and *periculum*, etc.

656. *susum vorsum*, 'upwards'. *Susum* or *sursum* = *sub-vorsum* or *subversum*, 'to the from-under turning', 'in the upward direction', so that in this phrase the *vorsum* occurs twice; *rusum* or *rursum* = *reversum*, 'to the back turning', 'backwards'; *deorsum* = *devorsum*, 'to the down-from turning', 'downwards'. (*Sursum deorsum* = 'topsy turvy', 'upside down', e.g. Ter. Eun. 278.)

os sublevare offuciis. The trick of smearing the face of a man, drunk or asleep (cf. Virg. Ecl. 6. 22), supplies a frequent metaphor for deception or trickery of any kind. Examples of this and similar metaphors will be found in Excursus xvi of Ramsay's edition of the *Mostellaria*.

657. *numquam*. Cf. v. 408.

Colaphe, from *κόλαφος*, 'a box on the ear'.

Cordalio should perhaps be *Cordulio*, from *κορδύλη*, 'a cudgel', or *Condalio*, from *condalium*, 'a slave's ring', Trin. 1014.

Corax, *κόραξ*, 'the knocker on a door'.

'Here! Slap! Cuff! Knocker! come out and bring the straps. —Are we to go for wood?' Hegio, of course, means the *lora* to be used for tying Tyndarus. So there were three *lorarii* in Act II, and these were their names.

659. The excitement and the trochaics are over, and the dignified conversation of Tyndarus and Hegio finds appropriate expression in sonorous iambic senarii, approaching here and there to the tragic type.

660. *quid hoc est negoti?* The partitive gen. after neuter pronouns is common in old Latin, e.g. Aul. 117 *quid rerum geram?* Mil. 1311 *quid modi flendo facies?* Amph. 576 *quid hoc sit hominis?*

The Germans would say not 'what is this of a business?' but 'what is this for a business?' *was ist dies für eine Arbeit?*

661. Hegio hisses out these words (with all their sibilants; cf. 671).

sartor = *sarritor*, 'hoer', 'weeder'. But Hegio means *sartor*, 'patcher' (from *sarcio*), and adds *sator* in his passion, merely for the assonance. This furnishes the cool, self-possessed Tyndarus with a gibe. 'You prime patcher and sower and reaper of the mischief.—Could you not manage to slip in "harrower"? A farmer always harrows before he hoes.'

662. *audebas*. Cf. v. 228.

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664. *attāt*: an exclamation of surprise. 'Hallo!'

667. *sultis*. Cf. v. 110.

669. *quam ob rem suscenses*: the ind. is used in indirect questions in old Latin as it is in Greek. An early language always shows the form of construction that is called Parataxis, viz. making two clauses stand side by side, instead of subordinating the one to the other. The two clauses *quid negotist* and *quam ob rem suscenses mihi* stand unconnected in old Latin; classical Latin subordinates the latter to the former, and writes the latter *quam ob rem suscenses mihi*. Cf. Most. 876 *scio quo properas*; Mil. 612 *volo scire, eodem consilio . . . num geremus rem*; Aul. 773 *nunc quid vis, id volo noscere*, etc., etc.

670. *quod* has the sense of *quoad*, but is merely the nom. neut., *quōd*.

672. *deartuavisti*. Cf. v. 641 *supr*.

683. *ast*: an old Latin particle = 'and if', 'but if'. It is found in old laws: e.g. Lex Serv. Tullii SEI PARENTEM PVER VERBERIT, AST OLLE PLORASSIT, PVER DEIVEIS PARENTOM SACER ESTO, i.e. *si parentem puer verberet, si autem ille ploraverit, puer divi parentum sacer esto*. It is used now and then by Cicero in his Letters, and by Virgil, but by both as a synonym of *at*, with which no doubt *ast* is etymologically connected. The word appears in Plautus' time to have been a usage of legal and ceremonial language.

687. *periculo . . . ponere*: like *pigneri ponere* v. 433.

688. These moral sentiments would probably 'bring down the house'. Plautus strikes a higher note in the *Captivi* than in any other play, and in the Epilogue (vv. 1029 sqq.) he takes credit to himself for having avoided the low buffoonery of other comedies.

689. *Accherunti*: an ablative case, like *Karthagini* Poen. 1038; *Sicyoni* Cist. 156. Cf. v. 998 *infr*. Plautus lengthens the first syllable, but not Ennius.

clueas. In old Latin there was a verb *clueo*, like the Greek κλύω in its special sense of 'to be spoken of', e.g. Trin. 312 *victor victorum cluet*; Lucr. 1. 120 *coronam, | per gentes Italas hominum quae clara clueret*. 'Go, get your glorious name then in Acheron.'

gloria is abl. of manner.

690. *per* = *propter*.

interit, 'is ruined or undone': a common word in the Comedians.

691. *exemplis pessumis*: a common phrase in everyday Latin. Cf. Most. 192 *di me pessumis exemplis interficiant*.

692. *morti* = *ad mortem*. Cp. Virg. A. 2. 85 *demisere neci*, etc.

694. *interduo*. See v. 947.

696. *adfore*: sc. *eum*.

700. *aeque melius*: a confusion between *melius* alone and *aeque bene*, very common in colloquial Latin, e.g. *infr*. 828 *qui homine*

hominum adaeque nemo vivit fortunatior; Mil. 552 *nam ex uno puteo similior nunquam potis | aqua aequae sumi*.

701. *dedisse operam malam*, 'have done a bad turn to'; often occurs in colloquial Latin.

703. *votuin* = *vetuine*. The Romans liked the sound of *o* after *v*. When preceded by *v*, this vowel was retained in words where it had previously existed (cf. v. 8), and often substituted for other vowels, as for *e* in *voto*, *vorto*, *volo* (inf. *velle*), for *a* in *vociuus* (= *vacuus*), *voco* (= *vaco*), etc., just as in English *a* takes the sound of *o* or *aw* after *w* in *war*, *water*, etc. (Latin *v* had of course the sound of English *w*.)

705. 'Because the truth would have hurt the person I wished to serve.'

706. *optumest* and *bene est* are stock expressions: 'all is well; I desire nothing more'.

708. *custodem addiderat*: *addo* is the verb regularly used in this phrase in Latin. Cf. Virg. A. 6. 90 *nec Teucris addita Iuno | usquam aberit*. 'Made me his attendant.'

710. *sorsum* = *sē* (equivalent of *sine*) + *vorsum* or *versum*, 'to the away turning', 'in the contrary direction', 'otherwise'. The compound of *sub* and *versum* is *sursum*. Cf. v. 656. The loss of *e* in *s(e)orsum* points to a previous *sēorsum*, *sēorsum*.

713. *emitteresne . . . manu*, 'would you manumit?' *Emittere manu* is the regular phrase in the Comedians.

714. *essetne* = *nonne esset*? *Nonne* is seldom found in Plautus. —The true relation of the three particles *-ne*, *nonne*, *num*, to each other is this: *-ne* is the particle of interrogation. In questions that expected a positive answer *non* was generally inserted, just as we insert 'not' in English, 'is not that the case?' *illud ne non ita se habet?* or *nonne illud ita se habet?* and in course of time the use of *non* with *ne* became the stereotyped form for such questions. *Num* is simply the adverb of time 'now', which in classical Latin only appears in the form strengthened by the particle *-ce*, viz. *nunc* (= *numce*). It stands to *nunc* in the same relation as the Greek enclitic *vuv* to the adverb *vûv*. In questions that expected a negative answer *num* or *nunc* was generally inserted, just as we insert 'now' in English, 'now is this the case?' *num hoc ita se habet?* and so its use in such questions became the rule in classical Latin.

717. *postulavisti* = ἤξιπας.

718. *nuperum*. *Nuperus* is an ante-classical word, but it survives in the adverb *nuper* = *nuper-um* (cf. *nihil* = *nihilum*), being, of course, derived from *novus*, like *nūntius* = **noventius*, *Jupiter* = **Jov-pater*, etc.

novicium = 'a newly purchased slave'; the regular word.

719. *te perdocere* = *perdocere*. Cf. v. 739.

This clever pleading makes it a natural consequence that Hegio should sentence Tyndarus not to death but merely to hard labour.

721. **petito**: fut. imper. Plautus carefully distinguishes the two forms of 2 sing. imper.; *fac*, 'do this now', *facito*, 'do this later'.

723. **latomias lapidarias**. The Greek and Latin words stand curiously side by side here. In fact the whole of Roman comedy has a hybrid appearance, half Greek and half Latin. The plays are translations from the Greek, and the scene is laid in Greece; the actors wore the Greek *pallium*, not the Roman *toga*; and Greek words occur in every dozen lines. The Greek admixture was partly designed to conciliate stern critics of the type of Cato the Censor, who were averse to any Roman comedy.

725. **quotidiano** = *quotidie*, very rare.

sesqueopus, 'half as much work again'.

726. '**Sescentoplago**' **nomen indetur tibi**, 'you'll be nicknamed. "Forty stripes save one".' For the construction see v. 69.

728. **curabitur**, 'we'll look after him; never fear'. Hegio pretends to understand *perduis* in the sense of 'lose'.

729. **nervo**, 'prison' (lit. 'thong'), a common word in Plautus and Terence.

custodibitur. Cf. v. 785.

730. **interdius**: an adverb = *interdiu*, perhaps an old gen. (fourth declension) like *intervias*, Germ. *unterwegs*. Cf. v. 835.

731. **absolvam**, 'let him off'.

738. **nequi**. Cf. v. 553. 'That he get as good allowance as the man who gets the heaviest.'

740. **tuo stat periculo**: lit. 'stands at the price of, i.e. costs, a risk to you'.

743. **minitas**. Cf. v. 935.

744. The audience, who knew Tyndarus' relation to Hegio, would have been shocked if Tyndarus had been less respectful. He uses a different tone to the overseers.

751. **recta**: adverb = 'straight', 'directly'.

753. **facinus** = *factum*. Not 'crime', but merely 'deed' in Plautus.

754. **absque** in old Latin is always accompanied by *esset*, *foret*, and has the sense of 'but for' = *si sine*, e.g. Trin. 832 *nam absque foret te, sat scio in alto | distraxissent disque tulissent satellites tui me miserum foede*. The word is not used by classical writers, but reappears in silver Latin with the sense of 'without' = *sine*. It is derived from *abs*, a form of *ab*, and the same particle *que* as appears in *quisque*, *quandoque*, etc., in the sense of the English 'ever', and to which the Homeric *τε* in *ὅς τε, οἷά τε πολλά*, etc., corresponds.

757. **sat sum semel deceptus** = *satis est me semel deceptum esse*. Notice the effect of the *s* in alliteration.

759. **perdidi unum filium**. The dramatic irony is clever.

760. **surpuit** = *surripuit*. Even Horace uses the contracted form of this verb, e. g. *Od.* 4. 13. 20 *quae me surpuerat mihi*.

762. **potitus hostium est**. Cf. v. 92.

quod hoc est scelus, 'what a piece of ill luck is this!' *Scelus* and *scelestus* seem often to have this sense of misfortune arising from guilt, besides their usual sense of guilt itself. Cf. *Virg. A.* 7. 307 *quod scelus aut Lapithas tantum aut Calydona merentem?*

763. **in orbitatem**, 'in order to be childless', 'all to be left childless in the end'. The spectators pass from indignation to pity. Hegio never loses his popularity.

764. **neminis**: neither *neminis* nor *nemine* are used by classical authors, *nullius* and *nullo* taking their place.

766. **exauspicavi** and **redauspicandum** are Plautine coinages, like *redambulo* v. 900; *re-spondeo* 898. We should expect deponent forms. (Cf. v. 935.)

ACT IV. SCENE I.

Ergasilus comes from the harbour, where he has just met Philocrates returned from Elis with Philopolemus, and hastens to give the joyful tidings to Hegio. The two opening trochaic lines (with far more trochees than spondees) are timed to his hurried steps. And the rapid change to iambic (770-1), back to trochaic (772), to iambic again (773-4), again to trochaic (775)—all this shuttlecock-action of the metre chimes to the excited feeling.

768. *Supremus* was the title of Jupiter in his function as preserver from danger, etc.

769. **opiparus** = 'sumptuous', an ante-classical word.

770. **festivitatem**, 'feasting'.

771. **pompam**: viz. of servants bringing in the dinner that must commemorate the occasion. 'Train of victuals.'

774. **amoenus . . . dies**. Ergasilus' opinion of the day has changed since his violent abuse of it in vv. 464-7 *Nam hercle ego huic die, si liceat, oculos ecfodiam lubens*, etc.

775. **sine sacris hereditatem**: a Roman proverb for 'a rose without a thorn'. Roman estates were so often encumbered with religious dues (just as a Roman Catholic estate might be now-a-days), that an estate not so encumbered was a singularly lucky windfall. Cf. *Trin.* 484 *cena hac annonast sine sacris hereditas*.

aptus: from *apiscor* = *adipiscor*.

ecfertissumam: from *effertus*, p. p. p. of *effercio*, or *effarcio*, 'to stuff', 'fill out'. On *ec-* see v. 457.

777. 'All that he prays Heaven for, aye and more.'

778. **certa res est** = *certum est*, freq.

779. **coniciam in collum pallium**: i. e. to run the easier. Only slaves would run in the street. Cf. *Poen.* 522 *liberos homines per*

urbem modico magis par est gradu | ire : servoli esse dico, festinantem currere. Terence Eun. prol. 36 talks of the *currens servus* as one of the stock parts of Roman comedy, *currentes servos scribere | bonas matronas facere, meretrices malas, | parasitum edacem, gloriosum militem.*

780. **aeternum**, 'for my life-time', the usual meaning in Plautus.

781. Hegio's doleful song is in Bacchiac tetrameters (a bacchius is — — —):

quānt(o) īn pēc|tōr(e) hānc rēm | mēō mǎgī' | vōlūtō
(but line 784 is iambic). Contrast it with his joyful song of vv. 498 sqq., and mark the different metrical expression of 'Jean qui pleure' and 'Jean qui rit'.

785. **scibitur** = *scietur*. In the classical period the true future in *-bo* was only used with verbs of the first and second conjugation, while the subjunctive form was used instead of the future in those of the third and fourth, e.g. *capiam, sciam*. But this rule was not observed at Plautus' time, so we have the fut. of the 4th conjugation in *-bo* in his plays. We even find a third conjugation future in *-bo*, viz. *reddibo* in Men. 1038, but this is due to the form of the future of the simple verb, *dabo*.

786. **quom extemplo**. Cf. v. 434 supr.

790. **age hanc rem** = *hoc age*. Cf. v. 930. And he does get to work, and no mistake. His vapourings are quite in the Cambyses vein.

791. **interminor**, 'forbid with threats'. Trochaic septenarii now resume their sway.

792. Again the sibilant *s* plays its part in the savage threat.

793. **obstiterit**. We must pronounce the word, with Plautus, *osstiterit* to appreciate the pun (as if *os stiterit*) with *ore sistet*, 'will be laid flat on his face' (*sisto* is here neuter).

795. **hac**: emphatic.

796. **pugnum**: a neuter by-form of *pugnus*. See note on 357.

798. **dentilegos**: a Plautine coinage, i.e. they will have to gather up their teeth from the ground. 'Tooth-pickers.'

quisque = *quis + que*, an Old Latin usage for *quicumque*, 'whosoever'. The particle *-que* answers to our 'ever'. See v. 754.) From this its original meaning (as here) it came to mean 'every one', 'each'. The suffix *-cumque* took the place of *-que*, cf. *quandoque* and *quandocumque*; *quisque* and *quicumque*. The word *cumque* in Hor. Od. I. 31. 15 *mihi cumque salve | rite vocanti* is probably 'whenever', being compounded of *cum* and this particle *que*.

800. **die** = *diei*. Julius Caesar, in his book on Latin Grammar, entitled 'De Analogia', held this to be the correct form. It is the invariable dative form in the Republic. The *-e* is a contraction of *-ei*, as we have *-u* for *-ui* in second supine forms (*pulcher visu* = *pulcher visui*), or in *curru*, Virg. A. I. 156 *flectit equos curruque*

volans dat lora secundo. Similarly *rei dat.* is always one syllable in Plautus. (Cf. Lucr. 3. 918 *aut aliae cuius desiderium insideat rē.*) This is a good line. It caught Terence's fancy, Eun. 801.

805. *mira sunt ni*, or *mirum est ni*, like the later *nimirum*, has an affirmative sense, 'I should be surprised if a thing were not the case', e.g. Trin. 861 *mira sunt | ni illic homost aut dormitator aut sector zonarius*. On the other hand, *mirum quin* has a negative sense, 'it's a wonder, a pity, that a thing is not the case', e.g. Trin. 476 *mirum quin tu illo tecum divitias feras*, 'it's a pity you cannot take your wealth with you to the after-world'. *Mirum quin* always has a suggestion of irony:

'I'll be sworn he's got some assurance put into his inside'.

806. *cibo*: abl. of instr.

807. *pistores scrofigasci*, 'millers who keep swine'. Cf. v. 160. Swine would be rather useful animals to keep at a mill to eat up the refuse. We get panorama-glimpses of ancient Rome in these passages.

808. *odore* = *prae odore*. Cf. Most. 840 *aetate non quis optuerit*; Virg. A. 11. 568 *neque ipse manus feritate dedisset*.

809. *quousquam*: *quisquam* is regularly used in negative sentences. We find it, however, sometimes in conditional sentences, as here, and Catullus 102. 1 *Si quicquam tacito commissum est fido ab amico*.

scrofam: the same word as our 'grumpy'.

811. 'Right royal, imperious proclamations! He's had a dinner; yes! he's stowed away some assurance inside.'

813. *praehibent* is Plautine. So *dehibeo* Trin. 426 for *debeo*. Cf. *prendo* and *prehendo*; *vemens* and *vehemens*; *nil* and *nihil*; *mi* and *mihī*, etc.

814. *crucianti*: i.e. torturing the rider by its uneasy motion, 'jolting'; 'who come riding up on a trotting, jolting hack'.

815. *odos*. The stem of this and similar words ends in *s*, *odōs-*, but this became *odor-* in the oblique cases, because *s* between two vowels in Latin always becomes *r*, and in course of time the *r* found its way into the nom. too. The *s* remained longest in monosyllables, e.g. *flos*, *mos*, and in old poetry it is retained for the sake of metre in words that make an iambus, e.g. *cōlōs*, *ōdōs*, *vāpōs* (Lucr. 6. 953).

subbasilicanos, 'loungers in the arcade'. Cf. Curc. 472. The first *basilica*, 'portico', 'arcade' (from the Greek βασιλική στοά, where the ἀρχων βασιλεύς transacted business), that we know of at Rome was built by Cato the Censor, in 184 B.C., the year of Plautus' death, and called the Basilica Porcia. Hence some editors have, but without reason, denied the genuineness of this line.

816. *surpiculis*, 'reed baskets'.

819. *dupla*: *pecunia*. 'At double the right price.'

danunt: the letter *n* is often used to form the present tense in

Greek and Latin as well as in other Indoeuropean languages, e.g. δέικνυμι, μάρναμαι, φθάνω, ἰκνέομαι, λανθάνω, *lino*, *sino*, etc. This *danunt* is a formation of the same kind, which, however, became obsolete in the classical period. Cf. *praestino* v. 848.

820. Country-folk used to call a hardy person *petro*, 'hard as a rock'.

sectario: from *sectari*, to follow, 'the sheep which goes in front of the flock'. 'The butchers too, who bereave the sheep of its children, who contract for killing lambs and sell the flesh for twice too much, who call the bell-wether their "Stalwart". Just let me see their Stalwart in the public road, and I'll plunge Stalwart and Stalwart's owner in the depths of misery.'

823. **aedilicias**: the aediles had the supervision of the markets at Rome as the ἀγορανόμοι had in Greek states. 'Bravo! posts his notices like any clerk of the market!'

Eugepae = εὖ γε, παῖ. Hegio in admiration dwells on the last syllable, like our 'bravo-o!'

824. **mirumque adeost ni**. Cf. v. 805.

826. **cibus** may be gen. of a fourth declension form, *cibus -ūs* (cf. v. 855), but it is more probably nom. in apposition to *commensus*.

827. **cesso** never means 'to cease', 'leave off a thing' (*desino*, *desisto*), but 'to loiter', 'be slow about beginning a thing'. 'Let me go at once and make Hegio's old heart overflow with joy!'

828. **adaeque . . . fortunatior**. Cf. v. 700.

832. **assulatin**, 'piecemeal', 'in splinters' (*assulae*).

833. The metre changes (to iambics, 833-4) at the change in the situation. The rapid, eager recognition is conveyed by a long series of cretics (835-6, really one line):

sēd quīs ēst | rēspic(e) ād | m(e) Hēgĩō | s(um) ōh mĩhĩ, etc. Then a quiet line of conversation (837, iambic senarius) brings back trochaic septenarii.

834. A play on the two senses of *respicio*, (1) 'look back at', (2) 'regard favourably', e.g. Hor. Od. 1. 2. 36 *sive neglectum genus et nepotes | respicis auctor*. There were temples to Fortuna Respiciens on the Palatine, and on the Esquiline.

835. **respice**. Since the enclitic *dum* is often found in old Latin after imperatives, e.g. *respice dum*, *age dum* (v. 570), and in the classical period after adverbs of time, e.g. *interdum*, *dudum*, *vixdum*, *nondum*, some editors read *respicedum*.

836. **quantum est hominum**, 'the whole world'; a common phrase of everyday Latin. Cf. Catullus 2. 2 *et quantum est hominum venustiorum*. The Latin language has a liking for the partitive genitive; cf. *quid negotii est?*, *adhuc locorum*, etc.

838. Not *cēdō*, but *cē-dō*, 'give me'.

840. **antevortunt**, 'take the precedence of'. Either 3-syll. *gaudiīs* or 2-syll. *gaudīs*.

843. **bene facis** = 'thank you!' *Benigne facis* is another common phrase of the kind.

844. **volturi**: i.e. 'you greedy fellow'. We should probably say, 'you cormorant!'

846. **astitui** = 'to be set near' (the fire).

847. **foculis**. Not from *fōcu-lus* but *fōculum* (*fōvī-culum*), whence our 'fuel'.

848. **praestinatum**. Both *praestino* and *destino* are common words for 'buying' in Plautus, e.g. Most. 643 *eas quanti destinat*? They are compounds of **stano*, a nasalized present tense of *sto*, just as *danunt* (v. 819) is a nasalized present form from *do*. *Praestino* means literally 'to settle, bargain for, beforehand'.

850. **bene esse**, 'to enjoy yourself'. Cf. Men. 484 *minore numquam bene fui dispendio*.

si sit unde, 'if you have the means'.

851. **horaeum**: a kind of fish (second syllable short).

852. **nominandi istorum**. This construction stands midway between the old construction *nominandi ista* (e.g. Trin. 869 *hercle opinor mi advenienti hac noctu agitandumst vigilias*; Lucr. I. 111 *aeternas quoniam poenas in morte timendumst*), and the classical construction *nominandorum istorum*. Other examples of it are Cic. Phil. 5. 3. 6 *agitur utrum M. Antonio facultas detur . . . agrorum suis latronibus condonandi*; Lucr. 5. 1223 *poenarum grave sit solvendi tempus adultum*; Ter. Heaut. 29 *novarum qui spectandi faciunt copiam*. It is only found with the gen. of the gerund, and nearly always with a plural noun.

854. **frustra esse** = 'to be mistaken'; a common phrase in colloquial Latin. Not *frustrā*, but *frustrā* in old Latin (also *contrā*).

855. **victi** = *victus*. Many words, which in the classical period were declined according to the fourth declension only, were in early Latin declined also according to the second, e.g. *senati*, *quaesti*, *tumulti*, etc. The double declension has forced itself into the classical language in the case of *domus*, which is wholly a second declension noun in Plautus.

856. **votem**. Cf. v. 703.

857. **tune**: the regular idiom in colloquial Latin. Cf. Trin. 634 LY. *egone*? LE. *tune*. The *ne* is not the particle 'indeed', 'verily', sometimes (but wrongly) written *nae*. It is *nē*, with short *ē*, like the interrogative.

860. **in senticeto** (punning on *sentio*), 'among your briers', with allusion to v. 188.

862. **proprium**: a religious term for a victim which satisfied the divine requirements. The word occurs in the inscription of Augustus' time, commemorating the Ludi Saeculares. Like many priestly words it kept its old form, *proprius* (not *proprius*), from *pro* and *prīvus*.

CAPTIVI

863. **quoi** = *cui deorum*.

866. **miquidem essurio, non tibi**. Ergasilus pretends to have understood Hegio to say *videre*—*esurire mihi* and not *videre mihi*—*esurire*.

The weak joke may rouse our anger as it did Hegio's. But probably the audience would be far too excited to be critical. They would be carried off their feet by Plautus' boisterous joviality which runs riot in this scene. The faultily faultless, icily regular Terence would (and could) never write like this.

867. **te hercle**. Ergasilus' riposte (as if *te hercle perdant*) is of a type that is a favourite with Plautus, e.g. Epid. 23 *Di te perdant. Te volo—percontari*.

870. **nunc tu mihi places**, 'now I begin to fancy your dinner'; refers to vv. 175 sqq.

871. **igitur** was originally 'then', e.g. in the Twelve Tables, SI IN IVS VOCAT, NI IT, ANTESTATOR, IGITVR EM CAPITO, 'if a man summon another, and if the other will not go, let him take bystanders to witness, *then* arrest him' (*em* = *eum*). It had no idea of cause or reason. A good example is Mil. 770 *quando habebo, igitur rationem mearum fabricarum dabo*.

874. **celoce**, 'swift-sailing ship', 'express-packet' (from *celer*). This would minimize the violation of the Unity of Time, for Philocrates could never get to Elis and back in the time the play took to be acted.

875. **Aleum**. Cf. v. 9.

tuom Stalagmum servom: the usual order. Cf. Amph. 1077 *tua Bromia ancilla*; Bacch. 346 *meus Mnesilochus filius*.

879. The three long syllables of Hegio's remark, with ictus on the last, suit his tone of bewilderment. We seem also to hear Ergasilus' measured reply *tu-om gnatum*.

880. A Greek comedian would not elide the last syllable of Ἀπόλλω. But Plautus rightly thinks only of Latin pronunciation, and follows the guidance of his own ear.

881. **vaì τὰν Κόραν**: *Kópa*, besides being the Greek name of Proserpine, was the name of a town in Latium, and the excited brain of Ergasilus is driven by the association of ideas to swear by all the other towns in the neighbourhood, Praeneste, Signia, Frusino, Alatrium. As one travels southwards from Rome one sees a notice-board with the name of the station FRUSINONE-ALETTRI, and (not far off) PALESTRINA (the ancient *Praeneste*) and also SEGNI (the ancient *Signia*).

882. **iam diu . . . venit?** 'has he been here long?' A very clever (but not convincing) emendation is *tam diu*, like *tam modo* which we know to have been a Praenestine phrase for 'just now' (*modo*); cf. Trin. 602 '*tam modo*' *inquit Praenestinus*. The provincialism, slipping from Hegio in the excitement of the moment, would suggest Praeneste to Ergasilus.

883. *vide sis*. Cf. v. 643.

884. *barbaricas*. Cf. v. 492.

quia enim: common in Plautus. Cf. Mil. 834 *quia enim obsorbui*.

885. *vae aetati tuae*: i. e. *vae vitae tuae*, a common expression in everyday Latin.

887. *quoius*. The interrogative (being accented) always has the full (trochaic) form, never the slurred form (a monosyllable).

889. The Boii had been finally defeated before this play was offered to the public. So an allusion to them was a necessity. Plautus gets it by a pun on *boia* (for *bovia*), 'an oxhide thong'. An English pun like it would be: 'he's become a Gaul; his thongs gall him'.

With the help of this line and line 90 (with its allusion to the new docks outside the Porta Trigemina) we can guess at the date of the play. It belongs to the last decade of Plautus' life. The 'Truculentus', one of the cleverest and liveliest, was perhaps his last dramatic effort. Cicero tells us of the veteran's delight over it (de Senectute 50): *quam gaudebat Truculento Plautus, quam Pseudolo!* The 'Pseudolus' with its famous blustering *leno*, Ballio (a favourite part of Q. Roscius), was produced in the year 191 B.C.; the 'Captivi' possibly earlier.

892. *etiam*, 'still'.

895. *cellarius*, 'butler'.

896. *fusti pectito*: a Latin slang expression like our 'to give one a dressing'.

897. *aeternum*. See v. 780.

dapinabo (from *daps*) is a word of Plautus' coining. 'I'll dinner you for life, if it's true.'

898. *unde id?* 'at whose expense?'

899. *respondeo*: (1) 'I promise on my part' (the older sense of the word), (2) 'I answer'.

900. *bene ambula*. Cf. v. 452

901. Ergasilus has now got his heart's desire.

'He's gone away. He's given me full charge of the food department. Heavens! how I shall soon be hacking the necks from the carcasses! What havoc will fall on the ham, what loss on the lard!'

902. *collos*. Cf. v. 357.

tegoribus = *tergoribus*. The Romans disliked the recurrence of *r* in neighbouring syllables, hence *sempiternus* for *semper-ternus*, *creb(r)esco*, etc.

904. *absumedo*: a Plautine word, 'galloping consumption'.

906. *morast*: like *longum est*, 'it would be tedious', etc.

907. *praefectura*. A *praefectus iuri dicundo* was sent every year by the *praetor urbanus*. 'Now I will go and by virtue of my office pass sentence on the lard.'

908. *indemnatae*, 'unsentenced'.

CAPTIVI

pendent: (1) 'hang'—of hams, (2) 'are undecided'—of law-suits.

909. **Diespiter:** from *dies* and *pater*, an old name for Jupiter. Indeed the two names are very similar, for *Jupiter* = 'Jov-pater', and we know that the old form of *Jovis* was *Diovis*.

911. **intemperies** in the sing. has the sense of 'misfortune', lit. 'bad weather'. In the plur. *intemperiae* in Plautus means 'madness': e.g. Mil. 434 *quae te intemperiae tenent?* 'A storm of ruin and disaster has just come to our house'.

913. **nimis.** Cf. v. 102. 'Oh! I was badly afraid of him. He gnashed his jaws so'.

914. **carni** = *carne*, just as the abl. of pres. participles wavers between *-ē* and *-ī*, e.g. *regnante, regnanti, praestante, praestanti*; the rule being that the form in *-e* is used when the participial sense is predominant, and that in *-i* when the adjectival sense is predominant, e.g. *regnante Romulo, praestante Romulo hoc factum est*, but *a Romulo, viro praestanti, hoc factum est*.

carnarium: a frame fastened to the ceiling, furnished with hooks for supporting meat: 'in he came and tugged down the meat, frame and all'.

916. **modiales:** i.e. the large-sized ones, holding a 'modius'; a Roman measure corresponding to our peck.

917. **seriae:** the largest-sized jars. He wanted these to be used for cooking. 'He kept asking the cook: Could the vats stand the heat?'

919. **sultis.** Cf. v. 110.

920. **sese** is acc. before inf. *uti*.

In this scene (as in the third of Act III) the long iambic lines (octonarii) interspersed with trochaic septenarii (912-13, 921) suit the excited utterance.

ACT V. SCENE I.

Philocrates and Philopolemus have brought with them Stalagmus, the runaway slave of Hegio's who had kidnapped Tyndarus when a child. By his means the identity of Tyndarus is proved, and the play ends happily.

Hegio has most of the songs in the play. Here he uses Bacchiacs:

Iōvī dīsqu(e) | āgō grā|tīās mēri|tō māgnās
quōm tē rēd|dūcēm tuō | pātrī rēd|dīdērūnt, etc.

923. **quom . . . reddiderunt.** Cf. v. 151.

Hegio tells off all his blessings, first, second, third, fourth, fifth, on his fingers.

928. **ex animo** and *ab animo* often occur in the Comedians, where we should expect *animo* or *animi*, 'in mind'.

930. **hoc agamus,** 'and now to the main point'. *Hoc age* is a common phrase in everyday Latin (cf. v. 444) for calling on a person

to devote himself to some matter that required to be done. Philocrates has shown symptoms of impatience during Hegio's enumeration of his blessings, and Philopolemus, who divines his new friend's anxiety for the instant release of his faithful slave, courteously interferes on his behalf. This not only hastens the action of the play (for the spectators are impatient for Tyndarus' release), but shows the character of the young officer in a good light. He is thinking of his friend, not of himself.

935. *bene merenti*. *Benevolens* is always used as a substantive by Plautus, 'a well wisher', but *bene merens* never; so translate, 'our friend who well deserves it'.

muneres = *munereris*. A good many deponents occur in an active form in old Latin and vice versa, e.g. *insectabit* v. 593; *minitas* v. 743; *exauspicavi* v. 766; *arbitrarem* Pseud. 1014; *contempla* Mil. 1029, etc. The passive use of deponent participles (e.g. Hor. *bellaque matribus detestata*) in Augustan poetry is an archaism.

940. *ei*: a spondee.

944. *compeditum*, 'fettered'; an ante-classical verb.

945. *rescivi*: from *rescisco*, 'to find out', 'learn': ante-classical.

946. *evenisse*: inf. of exclamation. This construction is found in the earliest Latin writers, and so should not be explained by the ellipse of *flagitium est* or anything of the kind. It is a verbal noun in the acc. case, just as an ordinary noun is put in the acc. in exclamations. In this passage of Cicero, for example, the construction of *hominem* cannot be distinguished from that of *describere*, Cic. Verr. 5. 25 *huncine hominem! hancine impudentiam, iudices! hanc audaciam! civitatibus pro numero militum pecuniarum summas describere! certum pretium . . . constituere!*

meum caput = *me*, as in *vae capiti tuo*, etc.

947. *libellam*: a small silver coin, $\frac{1}{10}$ of a denarius. Hence = a trifle, 'a farthing'. The audience would smile at Hegio's non-chalance.

duis: a subjunctive (or rather optative) of the same formation as *velim*, *nolim*, *malim*, *sim*, *edim*, from *duo*, an old form of *do*, surviving in *interduo* v. 694 supr.

949. *facis benigne* = 'thank you!' Cf. v. 843.

951. *interibi* = *interim* in old Latin.

statua verberea, 'whipping post'. Stalagmus is standing as dumb as a statue, or, as we might say, as a post. *Verberea* = 'composed of *verbera*'.

952. *quid sit factum filio*: the abl. in this construction is really an abl. of the instrument, lit. 'what has been done with my son (as an instrument)'.

955. We may picture Stalagmus to ourselves as a scowling fellow of few words, with a stern realization of the inevitable. His name Σταλαγμός, 'drop', indicates that he was a small-sized man. Cf.

Anaxandrides (ap. Athen. 2, p. 242 d) εὐν δὲ μικρὸν παντελῶς ἀνθρώπιον, σταλαγμόν (sc. καλεῖται).

957. **ero**: emphatic. The scansion (with hiatus) marks the emphasis.

ne . . . ponas. A curious phrase. It would naturally mean 'abandon the hope' (*deponas*). Perhaps Plautus wrote *foveas*.

me: with emphasis (and with the metrical ictus). Stalagmus seems indignant at the imputation!

958. **propemodum** is the usual form. Sometimes we have *propemodo*. In *postmodo* this form became the classical one, while *postmodum* is of rare occurrence.

ubi loci, 'whereabouts'.

964. **dic**. The full forms *dice*, *duce*, *face*, etc., are quite as common in Plautus as the shortened ones. In fact, *face* is the rule and *fac* the exception. We find *inger* in Catull. 27. 2 *inger mi calices amariores*, but this form did not make its way into classical usage.

quid fers. Cf. v. 669.

965. In the phrase *compendi facere* the gen. is a gen. of material, 'make of saving' = 'make a saving of'. In the same way *lucri facere* = 'to make a gain of'.

966. **hoc agamus**. Cf. v. 930.

976. **Iuppiter Supreme**. Cf. v. 768.

977. **te volo**: the regular Latin expression for 'I wish to speak with you', 'I want you'.

980. So Tyndarus and Philocrates were twenty-four.

984. **Paegnium** = παίγνιον, 'plaything', 'toy', 'Pet'.

986. **quouis nihili sit faciunda gratia**, 'whose goodwill must go for nothing'.

989. **nil curavi ceterum**: lit. 'I cared nothing for the rest'.

991. **argumenta**, 'proofs'.

992. **pudice**, 'respectably'.

994. **illi**: emphatic.

996. **modo si** = *si modo*.

997. **ornatus**: alluding to the chains on him (cf. v. 447).

998. **Accherunti**: a locative (abl.) case. The word was fem., and the first syllable was pronounced long in Plautus' time. Cf. *brāchium* = βράχιον.

1004. **upupa**: (1) 'a hoopoe', (2) 'a pickaxe', 'crowbar' (like a hoopoe's bill). 'They gave me this *crow* to play with.' Shakespeare puns on the word (Com. Errors III. i):

ANT. Well I'll break in: go, borrow me a crow.

DRO. A crow without a feather; master, mean you so?

The scansion (with hiatus) of *mihi* indicates emphasis, just as 'me' is emphatic in Lady Macbeth's:

Infirm of purpose!

Give me the daggers.

NOTES: LINES 955-1034

1008. **lucis . . . tuendi**: a rare instance of the singular in that construction of the gerund which we find in v. 852.

1011. The play hurries to a conclusion; so the narrative is concise.

1013. **parvolum**: the diminutive termination was in old Latin *-olus*, not *-ulus*. It is retained in our spelling whenever a vowel precedes, e.g. *filiolus*, 'little son', *Puteoli*, 'little wells', and of course also after the letter *v*. Cf. v. 703 and v. 8.

1014. *Redduco* always in old Latin, but normally *redux* (not in v. 923).

1019. **grandis**, 'grown up'; the regular word.

1025. **ego sum**, 'it is I', like the German *ich bin es*.

1028. **quoi peculi**, etc., 'the smallest contributions thankfully received'.

ACT V. 'SCENE 5'.

All the actors come on the stage to deliver the Epilogue, which claims the applause of the spectators on the ground of the good moral tone of the play.

There is not always a regular Epilogue to Plautus' plays. Usually the singer (*cantor*) of the *troupe* came forward alone and simply asked the applause of the audience in the word *plaudite* or *plausum date*. The *cantor* is denoted in MSS. and in our editions by the Greek letter ω , because it used to be the habit to indicate the characters in the dialogue of a play by the *first* letters of the Greek alphabet, α , β , γ , etc., and the last speaker, the *cantor*, by the *last* letter ω . Speaking of the end of a play, Horace says: *donec cantor 'Vos plaudite' dicat*.

1034. The audience are flattered by being called *boni* and, after all the exciting incidents of the play and its gratifying termination, are better prepared to applaud than they probably were at the end of the second act (or even the third). Plautus always throws the last scene into trochaic septenarii, the lively metre that would rouse his hearers to respond to his *plausum date*.

NOTES ON READINGS

THE text of the 'Captivi' is at a disadvantage as compared with other plays of Plautus in not having the help of the 'Ambrosian Palimpsest' (A), a manuscript of the ancient world (4th or 5th cent.) at Milan, which contains in a fragmentary state a good deal of the Plautine Comedies. We have accordingly to fall back on the second most important manuscript, the 'Vetus' (B), of the 11th cent., formerly in the Palatine library, Heidelberg, now in the Vatican, which is supported by the 'Vatican' MS. (D) also of the 11th cent., but containing only vv. 1-503 of this play, a less important 12th cent. MS. of the British Museum (J), etc.

The principal passages whose reading is in question are these:—
v. 55. See the note.

Act. I. Sc. ii. Schoell has here and elsewhere *Iolari*us, the reading of the MSS. in this place, and of the best MSS. of Aulus Gellius (x. 3. 19 *tanquam in scaenicis fabulis qui dicebantur 'Iolarii'*): cf. *caelum* and *caeruleus*; *Pales* and *Parilia*, etc.

v. 135. *Miser a macritudine* is the MSS. reading. Schoell reads *I macritudine*, comparing Aul. 77 *neque quicquam meliust mihi, | Ut opinor, quam ex me ut unam faciam litteram | Longam, meum laqueo collum quando obstrinxero*.

v. 199. *eamque et erili* MSS.: *et erili imperio: eamque* Nettle-ship.

v. 201. *multa oculis multamiracilitis* B. For this unintelligible reading has been proposed *oculis multam iram editis* (*cl* and *d* are often confused in MSS.).

v. 321. Schoell reads *decore* (neut. of adj. *decōris*).

v. 387. *J* has *viribus*.

v. 426. *testem do Hegio* is the unmetrical reading of the MSS. The old grammarian Nonius quotes the passage with *laudo* instead of *do*. Bentley makes the line scan by reading *testem laudo O Hegio*, supposing the interjection *O* to have dropped out after the final *o* of *laudo*. Fleckeisen and Brix prefer to read *testem do tibi Hegio*. Schoell *do laudo, Hegio*.

v. 439 is a good instance of how old forms have dropped out of the text of Plautus owing to the ignorance of the copyists of MSS. The grammarian Nonius quotes this line as an example of the adverb *fidele*, formed from *fidelis* as *facile* is from *facilis*; but all the MSS. have *fideli*, the copyists having thought *fidele* a mistake for the dative case. *Fidelē fidelis* is a phrase quite in the Plautine manner. Cf. *miserē miser* Pseud. 13; *scite scitus* Cas. 522; *parce parcus* Aul. 314, etc.

NOTES ON READINGS

v. 441. Schoell has *inventu* (sc. *fili*).

v. 519. The MSS. reading is *neque exilium exitio est*, which is nonsense. Brix, who is followed by Schoell, reads *neque exitium exitiost*, taking *exitio* as the verbal subst. from *exire*, governing *exitium* in the acc., so that *exitio exitium* will = *facultas exeundi ex exitio*. For the acc., he compares Ter. Hec. 378 *ut limen exirem*, and Plaut. Mil. 1432 *postquam portam* (the reading of the best MS.) *exierunt*. Leo conjectures *neque exillim exitiost*, 'nor is there possibility of getting out from that place'.

v. 690. *Qui per virtutem peritat non interit* B. Schoell and Nettleship restore the line by reading *perit, abit, non interit*.

v. 832. *pultando vel assultatim* B. *Assultatim*, an adverbial form from *assilio*, would mean 'by leaping upon'. In the MS. from which B was copied we may suppose the scribe had written this word above the obscure word *assulatim* as a various reading, *vel assultatim* 'or, as some read, *assultatim*'. The writer of B copied *vel assultatim* as part of the line.

v. 882. See the note.

v. 957. See the note.

BOOKS OF REFERENCE

IN a school-edition it is best not to reveal the uncertainty of many a statement nor the divergence of authorities—‘Dr. Dryasdust thinks this, Prof. Rechterwinkel that’. This edition can take the easy path without scruple since the author has also a large edition of this play (Methuen, 1900), with full discussion of moot points. His ‘Early Latin Verse’ (Clarendon Press, 1921) can be appealed to for help on prosody and metre; his ‘Syntax of Plautus’ (Parker, Oxford, 1907, and Clarendon Press) on grammatical difficulties; his ‘Short Historical Latin Grammar’ (second edition, Clarendon Press, 1915) on word-formation and etymology.

The teacher who wishes to keep abreast of the progress of Plautine studies should read the (occasional) Reports on Plautus in Bursian’s *Jahresbericht für Alterthumswissenschaft*.

As introduction to Plautine research Ritschl’s ‘Prolegomena’ has now been superseded by Leo’s ‘Plautinische Forschungen’ (second edition, Berlin, Weidmann, 1912). But many of Leo’s peculiar theories are discredited.

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